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COMPOSERS

in America



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TORONTO

COMPOSERS

in America

Biographical Sketches
of Living Composers

with

A Record of Their Works

1912-1937

By

CLAIRE REIS

New York

THE MACMILLAN COMPANY

1938

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CLAIRE REIS

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To Arthur

This volume is a development of material compiled by Claire Reis and published (with the generous assistance of the Juilliard Foundation) by the United States Section of the International Society for Contemporary Music in 1930, and again in 1932, under the title of *American Composers*

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**WHATEVER IS HONORED IN A COUNTRY
IS CULTIVATED THERE**

Robert M Hutchins

INTRODUCTION

THE discussion of any contemporary art easily becomes controversial. Although many books aim to appraise the current status, it is difficult to arrive at a true estimate of America's contribution to contemporary music. On the assumption that the reader's interest lies in a summary of the work and the history of the men who are writing serious music today, this book seeks to maintain a strictly objective viewpoint in presenting the biographies of composers together with the important creative work in music which has developed in this country in the past twenty-five years.

It is not necessarily true that contemporary art is usually misunderstood. It has not always played the role of Cinderella. There have been periods in which only classicism has been revered, but also periods in which the new work was the vogue. According to the renowned musicologist Professor Edward J. Dent of Cambridge University:

Reverence for the classics did not exist in the days of Dr. Burney (1726-1814), though it was perhaps due to the influence of his great history that the doctrine came into being. In the days of Handel and Mozart nobody wanted old music, all audiences demanded the newest opera or the newest concerto, as we now naturally demand the newest play and the newest novel. . .

In Handel's day there was in all European countries an inner ring of cultivated connoisseurs who were the direct patrons of the composers. All music, even church music, was "utility music," music for the particular moment. There was nothing undignified about this: why should not a gentleman desire to hear a new mass, a new symphony or a new opera every week, just as he might order a new suit of clothes?

Toward the middle of the eighteenth century, when Vienna was the musical capital of Europe, people were chiefly interested in current compositions. During this period there was constant demand, and eager reception, for new music. Compositions were ordered by patrons of the musical art, by orchestra leaders, and by publishers. These works, written to order, were often delivered by the composer to his patron or publisher in groups of six quartets, or six symphonies. Since everything ordered was likely to be played, the demand for new music was a spur to the art.

A decided reaction followed; a wave of pure classicism swept over a large group of the critics and patrons, who began to resist a new element coming into music. How strong a reversal had taken place, from the previous period, is indicated in the *Musical Hand-Book for Musical Amateurs*. Edited by Julius Schubert, this "warning" was published in 1854.

Brahms, Johannes, born 1833 in Holstein, pupil of Ed. Marxsen, a composer of much talent and very considerable acquirements. An attempt has lately been made by a musical clique, which is labouring to establish a new school based on false principles, to foist the productions of this young musician upon the world as masterpieces.

ORCHESTRAS AND OPPORTUNITIES

Not only was creative music encouraged, but musical organizations developed rapidly in different cities of Europe during the second half of the eighteenth century. Orchestras were maintained by an art-loving nobility, and other orchestras consisted entirely of amateurs who gave frequent concerts. In Germany many of these musical societies developed among the middle class and gave programs with works by contemporary composers. These groups were a part of the social life of the community. Programs were often followed by dances and other entertainment, which were meant to bring the musical aspect into closer relationship with everyday living.

In a certain sense, there is a similarity in America today to that period of European culture. In the last quarter-century there have been many new symphonic orchestras, choral societies, ensembles of all kinds, and musical clubs, also high-school and college orchestras, and bands.

The increasing number of festivals throughout the country is of great importance. They are reaching many communities, and evidence the interest of local groups who organize these music festivals, who make annual preparations on a large scale for the important event, often featuring one or two composers from the vicinity.

The Federal Music Project, besides developing the culture of the community through class instruction, forums, and concert series, is forming new orchestral groups which may become, in time, permanent new symphonic societies. With this additional activity, new audiences are being developed, a musical awareness is being awakened, and all these factors are an incentive to the composers for more and better work.

The influence of radio, too, is incalculable. Although it is early to form any definite opinion as to its ultimate effect in the field of composition, radio is becoming a distinct stimulus to creative music. The composer whose immediate objective is a performance by a local orchestra sees on the horizon the wider audience that radio provides. Composers who write for radio are finding a new medium and a new inspiration. A most recent development has been in the field of radio opera, written directly for nonvisual audiences.

COMPETITIONS AND COMMISSIONS

During the last twenty-five years in America there have been many prizes for new compositions. However, even if they stimulate creative effort they are rarely as satisfactory as a commission to the composer for a specific work. In the case of a competition many composers give their time and effort without recompense, and only one or two can win the award. Not only is this unsatisfactory to those who fail to win, but it may even prove a boomerang to the winner, for too often the public expects so much of the prize-winning composition that the result is disappointing.

Today the increase in the number of commissions given brings new encouragement to composers. A commissioned work bespeaks confidence in the chosen individual, and he does his best to meet this faith. It also brings the new compositions before the public with the backing and confidence of a recognized organization. The value of commissioned works is evidenced by the frequent adoption of this plan by the Elizabeth Coolidge Festivals, by the League of Composers, and by the more recent commissioning by the Columbia Broadcasting System of works to be composed specifically for radio.

A question often asked in surveying a list of competitions, commissions, awards, etc., is whether there should be so much encouragement for so many works written today when only a few may be performed. The history of many works by great composers of the past throws light on this problem. Mozart, for instance, wrote twenty-three operas; five are ever heard today. He composed forty-nine symphonies; five or six are played by the major orchestras in any country. There are about thirty string quartets; only ten or twelve at most are heard in the concert halls.

WHAT IS AN AMERICAN COMPOSER?

What is it that makes Debussy's music French, or Wagner's music German? Even in the greatest music there is a sense of nationality that is baffling to define. It is there, but is more easily felt than explained. A German feels one way about his experience of life, a Frenchman another, and these inner reactions are carried over into their particular forms of musical expression. Therefore it is inevitable that American music must reveal a distinct quality. This is sensed today in its vitality and in its rhythm. If American music has hitherto lacked great individuality, for its early folklore quality was more often a reiteration of European sources, it is easily understood. In our early art we leaned on our European traditions, because of our schooling, because of the dependence upon accepted art forms, and because of timidity. Little more than a hundred years ago the sneer of Sydney Smith was all too often repeated: "In the four quarters of the globe, who reads an American book, or who goes to an American play, or looks at an American painting or statue?" *

* *Edinburgh Review*, January-May, 1820

At that time American music as such was scarcely recognized even as folk-music.

Time was needed to assimilate the various inherited influences in our art; to fuse what was derived from the culture of the Indian or the African Negro, and to begin to weld a music—not French, not German, not primitive, but distinctively American. That this has already begun is more and more widely recognized. We are no longer a mere conglomeration of cultures but are rapidly becoming a nation with distinct characteristics and a consciousness of its own arts. There may be a suggestion of African rhythm in some of our music, there may be influences either French, German, or Italian; but each of these ingredients is only part of what is rapidly becoming a totally new product with its own individuality—American music.

In Europe the earlier music also went through many periods of transition, schools and trends were imported and exported. The French New Art (*Ars Nova*) of the thirteenth century was fostered in Italy, and after Flemish composers had developed it further it was reexported as a Flemish product to Italy. Opera as it developed in France was Italian-born, opera in Germany developed under Italian influence. An American composer, then, is a composer—whether of European or Indian or African background—who has been “woven into the American social fabric, who thinks as his fellow citizens do about accepted institutions, and who conducts himself as they do.”

TWENTY-FIVE YEARS IN AMERICAN MUSIC

A comprehensive picture of the contemporary movement in musical composition since 1912 by men who are writing today is presented in the following pages. Together with the biographical sketches of two hundred living American composers will be found a record of fellowships, awards, and commissions; works broadcast and recorded for phonograph, a general summary of major performances. With the compilation of the works is listed the year each composition was completed, the name of the publisher, and the length of time required for performance.

This book includes men and women born in America and in Europe, who have made their home in this country and written many of their major works here. It has been thought wise to select only those composers who write in the larger form—orchestral, choral, stage works, etc., and who have had major performances in America or abroad. Therefore the numerous composers writing today for solo instruments are not included. If there are a few omissions, they are due to the impossibility of reaching these composers in time to add their work. For help in the preparation of this book the author takes this opportunity of expressing thanks and giving credit to Aaron Copland, Robert D. Darrell, Minna Lederman, A. Walter Kramer, and Albert Wier, and also to the Music Library of the Circulation Department of the New York Public Library.

THE MUSICAL PROCESSION GOES ON

If it is true that in important epochs in the development of art the creative artists are strongly aware of their break with tradition and have an "infectious enthusiasm" for the new forms of expression which they find available, then it may be that we are in one of these periods. A vast amount of new work in varying forms, together with fresh enthusiasm, is pressing forward from all parts of the country. Today sound production is challenged by the agency of electricity. In addition to radio and recorded music there are many new electrical musical instruments developing which in time will undoubtedly influence the course of music and find a new medium for composers.

It is not sufficient just to encourage abundant and better productions, finer and more frequent performances. Since this is not a great age of art patrons like the Italian Renaissance, there is now under consideration a Bureau of Fine Arts. This may focus more attention on the very insecure situation in which every artist stands in attempting to earn a livelihood and use his creative talent. Only when public opinion is properly aroused will the status of the artist in relation to society be established. Creative art cannot be sponsored only by a small group of art lovers, it is just as much a part of the cultural resources of the country as scientific research or education.

The individual who is genuinely interested in art in any field must have a realization of his share in this problem. Only when there is a more general awareness of the creative spirit will it be possible

To be always on the watch for displays of energy and power
To see where the stream of life is flowing
To sustain the weapons of the young.*

CLAIRE REIS

* Stuart Sherman.

ABBREVIATIONS

BBC.	British Broadcasting Company
CBS.	Columbia Broadcasting System
Columbia.	Columbia Phonograph Company, New York City
Decca	Decca Record Corporation, New York City and London
HMV.	"His Master's Voice" (The Gramophone Company) London
ISCM	International Society for Contemporary Music
NBC.	National Broadcasting Company
N.M.Q.R	New Music Quarterly Recordings, Bennington, Vermont
Parlophone.	The Parlophone Company, London
Roycroft	The Roycrofters (Wm H. Wise & Co), New York City
S.M.I.	Société Musicale Indépendante
S.P.A.M.	Society for the Publication of American Music
Victor.	RCA Victor Company, Camden, New Jersey

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JOSEPH ACHRON

Born in 1886 at Lozdzye (formerly Russian-Poland, now Lithuania), at the age of two he received a violin which his father had made for him. At five years of age he began to study theory and violin. After his first public appearance in Warsaw, at the age of eight, he continued his studies and entered the St Petersburg Conservatory. Upon graduation he received a gold medal for his violin playing and a prize in money. He then concertized for a few years. At the conservatory he was a pupil of Auer and Liadov, and later studied orchestration with Steinberg and taught himself counterpoint. In 1913 he became head of the violin and chamber-music department in the Kharkov Conservatory in Russia. From 1916 to 1918 he was in the Russian army, and following these years he again concertized extensively and became head of the violin master class and chamber-music department of the Leningrad Artists' Union. In 1925 he came to the United States and made his home in New York for nine years. He then moved to Hollywood, California.

Many of his orchestral works have been played by leading orchestras in America and in Europe, and many of his works for chamber music and for stage have been performed and broadcast. A program of his compositions was broadcast over WOR. The second sonata was chosen in Berlin by the International Society for Contemporary Music, and the "Golem" Suite for the Venice I S C M. Festival. There have been records made by the Victor, Brunswick, and Gramophone companies of the violin pieces. He has translated Rimsky-Korsakov's *Practical Manual of Harmony* into English. The League of Composers commissioned him to write a string quartet and his third violin concerto was commissioned by Jascha Heifetz.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
HAZAN, OPUS 34 cello, orchestra	7 minutes	Manuscript	1912
TWO HEBREW PIECES, OPUS 35	9 "	Manuscript	1913
DANCE IMPROVISATION, OPUS 37	2½ "	Manuscript	1913
EPITAPH, OPUS 38 orchestra, chorus ad libitum	10 "	Manuscript	1915
TO THE JEWESS, OPUS 40 orchestra, declamation	5 "	Manuscript	1915
SHER-DANCE, OPUS 42 clarinet, orchestra	2 "	Manuscript	1917
TWO PASTELS, OPUS 44 violin, orchestra	7½ "	Carl Fischer, Inc. orch. score manuscript	1917
BALLADE FROM THE THEATRE MUSIC TO "DAWN," OPUS 49 voice, orchestra	4 "	Manuscript	1920
LULLABY FROM "DAWN," OPUS 49 string orchestra, clarinet	2½ "	Manuscript	1920
THE FIDDLE'S SOUL, OPUS 50	24½ "	Manuscript	1920

JOSEPH AGNON (Continued)

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
TWO POEMS, OPUS 52	voice, orchestra	4½ minutes	Universal Edition, Vienna	1922
THREE POEMS, OPUS 53	voice, orchestra	9½ "	Universal Edition, Vienna	1923
DER LETZTE, OPUS 54	voice, orchestra	11 "	Universal Edition, Vienna	1923
MOHNE, OPUS 55	voice, orchestra	4 "	Universal Edition, Vienna	1923
BELSHAZZAR (2 fragments from the theatre music), OPUS 58		31 "	Manuscript	1924
FIRST CONCERTO, OPUS 60	violin, orchestra	26 "	Universal Edition, Vienna	1925
			orch score manuscript for hire	
KONZERTANTEN KAPELLE, OPUS 64	voice, orchestra	3 "	Manuscript	1928
DANCE OVERTURE		15 "	Manuscript	1933
SECOND CONCERTO, OPUS 68	violin, orchestra	25 "	Manuscript	1933
THIRD CONCERTO, OPUS 72	violin, orchestra	22 "	Manuscript	1933
CHAMBER ORCHESTRA				
GOLEM SUITE		10 minutes	Manuscript	1932
CHORAL WORKS				
SALOMÉ'S DANCE, OPUS 61	mixed voices, percussion, piano as- sisting	10 minutes	Manuscript	1925
EVENING SERVICE OF THE SABBATH, OPUS 67	mixed voices, baritone, organ	21½ "	Bloch Publishing Co	1932
CHAMBER MUSIC				
SYMPHONIC VARIATIONS AND SONATA ON A PALESTINIAN THEME, "EIL YIBNEH HAGALIL," OPUS 39	piano	18 minutes	Juwal	1915
SUITE BIZARRE, OPUS 41	violin, piano	15 "	Universal Edition, Vienna	1916
CHILDREN'S SUITE, OPUS 57	piano, clarinet, string quartet	23 "	Universal Edition, Vienna	1923
ELEGY, OPUS 62	string quartet	77 "	Manuscript	1927
FOUR IMPROVISATIONS, OPUS 63	string quartet	14 "	Manuscript	1927
SINFONIETTA, OPUS 71	string quartet	13½ "	Manuscript	1935

JOSEPH AGNON (Continued)

STAGE WORKS AND FILM MUSIC

	DURATION	PUBLISHER	DATE
INCIDENTAL MUSIC TO MAETERLINCK'S "LES AVEUGLES," OPUS 47 orchestra		Manuscript	1919
INCIDENTAL MUSIC TO MAETERLINCK'S "L'INTRUSE," OPUS 48 orchestra		Manuscript	1919
INCIDENTAL MUSIC TO "DAWN," OPUS 49 orchestra, voice		Manuscript	1920
MUSIC TO "THE FIDDLE'S SOUL," OPUS 50 orchestra		Manuscript	1920
INCIDENTAL MUSIC TO "THE WITCH" (recomposed after Goldfaden) orchestra, solo voices, chorus		Manuscript	1922
INCIDENTAL MUSIC TO "BELSHAZZAR," OPUS 58 orchestra		Manuscript	1924
INCIDENTAL MUSIC TO "THE 10TH COMMANDMENT" (recomposed after Goldfaden) orchestra, solo voices, chorus		Manuscript	1926
INCIDENTAL MUSIC TO "KIDDUSH HASHEM" orchestra, solo voices, chorus		Manuscript	1928
INCIDENTAL MUSIC TO "STEMPENYU" orchestra, solo voices, solo violin, chorus		Manuscript	1929
INCIDENTAL MUSIC TO "MONISH" solo voice, orchestra or piano		Manuscript	1929
INCIDENTAL MUSIC TO "THE WITCH OF CASTILE" orchestra, solo voices, chorus		Manuscript	1930
INCIDENTAL MUSIC TO "GOLEM" cello, trumpet, horn, piano		Manuscript	1931
SPRING NIGHT (A NIGHT WITH PAN) 11 minutes Ballet for the Screen		Manuscript released through Para- mount Productions	1935

PAUL HASTINGS ALLEN

Born in Boston, Massachusetts, in 1883, he studied in Italy for twenty years. His "Symphony in D major" was awarded first prize in the Paderewski Competition of 1910.

Since his return to the United States he has been active in musical circles at Harvard.

Among his works which have been performed are "Il Filtro," an opera, and "Milda," which was produced in the leading opera houses in Italy.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
O MUNASTERIO	45 minutes	Row & Co American agents	1912
SYMPHONY IN E	45 "	Row & Co American agents	1912
SYMPHONY IN D, No 2	45 "	Row & Co American agents	1937
SERENADE	25 "	Row & Co American agents	1928
EX HOCTE	60 "	Row & Co American agents	1930

CHAMBER ORCHESTRA

SUITE—five pieces	30 minutes	Manuscript	1928
DANS LA NUIT	5 "	Manuscript	1928
THREE PIECES	18 "	Manuscript	1928

CHORAL WORKS

THREE WOMEN'S CHORUSES <i>harp, horn, piano</i>	12 minutes	Manuscript	1929
SEVEN MADRIGALS	30 "	Row & Co American agents	1930
LEFT BUT THE POWER	6 "	Row & Co American agents	1932

CHAMBER MUSIC

CLARINET QUARTET	22 minutes	Manuscript	1929
TRIO <i>oboe, clarinet, bassoon</i>	15 "	Manuscript	1929
CELLO SONATA IN D	15 "	Manuscript	1932

STAGE WORKS AND FILM MUSIC

IL FILTRO	1½ hours	Sonzogno, Italy	1912
MILDA	1½ "	Sonzogno, Italy	1913
LAST OF THE MOHICANS	2¼ "	G Ricordi & Co	1916

GEORGE ANTHEIL

Born in Trenton, New Jersey, in 1900 of Polish parentage, he began his studies in music at the Philadelphia Conservatory with Smith and Von Sternberg, and later became a pupil of Ernest Bloch. In 1932 and again in 1933 he won a Guggenheim Fellowship. While still very young he went abroad and for five years concertized as pianist in Central Europe, England, and France.

In 1922 when his first symphony "Zingareska" was performed by the Berlin Philharmonic Orchestra, his use of jazz in a symphonic work—one of the first—produced serious protests by some of the composers in the audience. Antheil then went to Paris where he made friends among a heterogeneous group of artists and was caught up in the conflict of ideas and cults then rampant in artistic circles.

After a short visit to America, to present the première of his "Ballet Mécanique" which introduced several mechanical pianos and electrical appliances, he returned to Vienna and Berlin. The work was chosen by the International Festival for a performance at Baden-Baden. In 1928 he became assistant music director of the Berlin Stadttheater so that he could study the German opera movement. His interest in opera and film music has recently led him to Hollywood where he has written the music for a series of films. He advocates better music for the film and better productions of opera—as well as the use of English text, writing on these subjects frequently in the magazines; and he has also contributed articles on astronomy and on glands, two subjects which he studies as hobbies.

His opera "Transatlantic," and the ballet "Fighting the Waves," and the incidental music for "Oedipus" had their premières in Europe and were given frequent performances in Germany, England, and Ireland. In collaboration with John Erskine as librettist, he wrote the opera "Helen Retires," which was first performed in New York and later in Trenton. The "Symphony in F" and "Piano Concerto" have been heard in Paris. The "Capriccio" has been played by the Berlin Philharmonic, the Prague Philharmonic, and the St. Louis and Rochester Symphony orchestras. A great deal of the chamber music has been performed in America and in Europe, in concerts and with stage. "Archipelago" was broadcast with the NBC Orchestra in the General Motors Hour. The Sonata ("Airplane Sonata") has been recorded by N.M.Q.R.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
ZINGARESKA	20 minutes	Manuscript	1921
BALLET MÉCANIQUE	30 "	Photostat	1925
SYMPHONY IN F	45 "	Photostat	1926
PIANO CONCERTO	25 "	Manuscript	1926
CAPRICCIO	10 "	Universal Edition, Vienna	1930
ARCHIPELAGO	10 "	Manuscript	1933
AMERICAN SYMPHONY	25 "	Manuscript	1937

GEORGE ANTHEIL (Continued)

CHAMBER ORCHESTRA	DURATION	PUBLISHER	DATE
SUITE FOR ORCHESTRA 20 instruments	8 minutes	Photostat	1926
CRUCIFIXION string orchestra	7 "	Manuscript	1927
JAZZ SYMPHONY 22 instruments	18 "	Manuscript	1925
COURSE 5 instruments	10 "	Manuscript	1935

CHORAL WORKS

ELECTION FROM "TRANSATLANTIC"	15 minutes	Universal Edition, Vienna	1929
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CHAMBER MUSIC

1ST VIOLIN AND PIANO SONATA	15 minutes	(out of print)	1923
2ND VIOLIN AND PIANO SONATA	8 "	Manuscript	1923
3RD VIOLIN AND PIANO SONATA	10 "	Manuscript	1924
1ST STRING QUARTET	15 "	Manuscript	1924
2ND STRING QUARTET	25 "	Manuscript	1928
CONCERTO FOR FLUTE, BASSOON, PIANO	15 "	Manuscript	1930
CHAMBER CONCERTO FOR EIGHT INSTRUMENTS	15 "	Manuscript	1932
FEMME 100 TÊTES piano	16 "	Manuscript	1933

STAGE WORKS AND FILM MUSIC

OEDIPUS—incidental music		Oesterheld Verlag	1928
FIGHTING THE WAVES—ballet	30 minutes	Manuscript	1929
TRANSATLANTIC—opera	3 hours	Universal Edition, Vienna	1929
FLIGHT—chamber opera ballet for manonettes	40 minutes	Manuscript	1930
HELEN RETIRES—opera Book by John Erskine	2½ hours	Universal Edition, Vienna	1932
DREAMS—ballet 25 piece orchestra	32 minutes	Manuscript	1935
ONCE IN A BLUE MOON—film (Paramount) 30 piece orchestra	1¼ hours	Photostat	1935
SCOUNDREL—film (Paramount) 50 piece orchestra	1 hour	Photostat	1935
PLAINSMAN—film (Cecil de Mille— Paramount) 45 piece orchestra	1½ hours	Photostat	1936
MAKE WAY FOR TOMORROW—film (Paramount) 30 piece orchestra	1 hour	Photostat	1937

ERNST BACON

Born in 1898 in Chicago, Illinois, he was educated at the Lewis Institute and Northwestern University, and received his degree of Master of Arts from the University of Chicago. He began his musical studies first with his mother, then studied in Chicago, and continued later in Vienna studying piano, composition, and conducting. Among his teachers were Bree, Bloch, and Goossens.

He concertized as pianist in Germany and in the States and then became assistant conductor of the Rochester Opera Company and teacher of piano at the Eastman School of Music. He has conducted at various festivals in the West, lectured at the San Francisco Conservatory of Music, and been supervisor and conductor of the Federal Music Project and orchestra. In 1932 he won the Pulitzer Prize for Music. From 1934 to 1935 he was Music Editor of the *Argonaut*.

His symphony "Country Roads," "Song Cycles," the "Prelude and Fugue," and the "Cantata" have been played by several of the symphonic orchestras, among them the Rochester Philharmonic, the San Francisco Symphony, and the Chicago, Los Angeles, and New York Federal orchestras. "Take Your Choice," a musical satire, was presented with stage for a few weeks under the auspices of the San Francisco Music Project.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONY IN D MINOR important piano part—not solo	40 minutes	Manuscript	1932
COUNTRY ROADS (unpaved)—Suite	10 "	Manuscript	1936
PRELUDE AND FUGUE	8 "	Manuscript	1925
FANTASY AND FUGUE	7 "	Manuscript	1926
SYMPHONIC FUGUE	22 "	Manuscript	
HOURS WITH A CHILD	12 "	Manuscript	
THE POSTPONED CREATURE (to poems of Whitman and Emily Dickinson)	10 "	Manuscript	1931
bantone or alto, orchestra			
WHISPERS OF HEAVENLY DEATH (to poems of Walt Whitman)	10 "	Manuscript	1931
bantone or alto, orchestra			
MIDNIGHT SPECIAL mezzo soprano, orchestra	10 "	Manuscript	1931
BLACK AND WHITE SONGS bantone, orchestra	12 "	Manuscript	1931
MY RIVER (to poems of Emily Dickinson)	11 "	Manuscript	1931
mezzo soprano or tenor, orchestra			
CHORAL WORKS			
CANTATA (unnamed) mixed chorus, bantone and soprano solo	45 minutes	Manuscript	1936
STAGE WORKS AND FILM MUSIC			
TAKE YOUR CHOICE—musical satire orchestra	2 hours	Manuscript	1936

SAMUEL BARBER

Born in 1910 in West Chester, Pennsylvania, he comes from a musical family. His aunt is the famous contralto Louise Homer. He began to study music at the age of six and to compose when he was seven years old. He entered the Curtis Institute of Music in Philadelphia when he was thirteen and studied piano and singing with Vengerova and De Gogorza but he was chiefly interested in his work in composition which he studied under Scalero for six years. He was awarded the Prix de Rome in 1935, and the Pulitzer Prize for Music which was awarded to him for the two successive years—1935 and 1936—had never before been conferred twice on the same musician.

In 1937 his "Symphony in One Movement" was played at the Salzburg Music Festival, conducted by Artur Rodzinski. It was the first American work to be played at these festivals.

His orchestral works "Overture to the School for Scandal," "Music for a Scene from Shelley," and the "Symphony in One Movement" have had major performances by some of the symphonic orchestras in the United States and in Europe. Among the orchestras are the Philadelphia, Minneapolis, New York Philharmonic, Chicago, and Cleveland, as well as the London Symphony, the Augusteo of Rome, the BBC of London and the NBC of New York. There have been frequent performances of his chamber music in America and in Europe. "Dover Beach" has been recorded by the Victor Company.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
OVERTURE TO "THE SCHOOL FOR SCANDAL"	6½ minutes	G. Schirmer, Inc. for hire	1932
MUSIC FOR A SCENE FROM SHELLEY	8½ "	G. Schirmer, Inc.	1933
SYMPHONY IN ONE MOVEMENT	20 "	G. Schirmer, Inc. manuscript for hire	1936
CHORAL WORKS			
THE VIRGIN MARTYRS women's chorus, a cappella		G. Schirmer, Inc.	1935
CHAMBER MUSIC			
SERENADE string quartet	10 minutes	Manuscript	1929
DOVER BEACH medium voice, string quartet	7 "	G. Schirmer, Inc.	1931
STRING QUARTET IN B MINOR	17 "	Manuscript	1936
SONATA cello, piano	18 "	G. Schirmer, Inc.	1932
THREE SONGS FROM "CHAMBER MUSIC" BY JAMES JOYCE voice, piano		G. Schirmer, Inc.	1936

SAMUEL L. M. BARLOW

Born in New York City in 1893, he is the son of Judge Barlow and a descendant of Joel Barlow the poet, who was ambassador to Napoleon First. While still at school he began to write and publish music and his first commission came at the age of nineteen when he was asked to write the incidental music for Guimera's tragedy "Maria Rosa." He studied at Harvard University and continued his musical training with Goetschius and Robinson in New York. In 1923 he went to Rome to study with Respighi. Before and after the Great War he took an active interest in New York City music and taught in the settlements and lectured for the Board of Education. He was the first Chairman of the New York Community Chorus.

He appeared as soloist with his "Concerto for Piano and Orchestra" with the Rochester Symphony and later in Europe. In 1933 Sacha Guitry asked him to collaborate with him and the opera "Mon Ami Pierrot" was the first opera written by an American to be given in Paris. The Overture to this work has been played repeatedly by the symphonic orchestras in North and South America and in Europe.

"Babar," a symphonic poem, had its première in Philadelphia and has been given further performances by other orchestras. Many of the works for chamber music have been played in America and in Europe.

In recent years Barlow has become active in the American Guild for German Cultural Freedom and is on the Board of the National Committee for Defense of Political Prisoners. He is a Chevalier of the Legion of Honor.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
ALBA—POÈME SYMPHONIQUE	10 minutes	Manuscript	1927
BALLO SARDO	26 "	Manuscript	1928
CONCERTO piano, orchestra	30 "	Manuscript	1931
SPANISH QUARTER		Manuscript	
OVERTURE—MON AMI PIERROT	12 "	Choudens, Paris	1934
BABAR—POÈME SYMPHONIQUE	18 "	Manuscript for hire	1936
CHAMBER ORCHESTRA			
ALBA—first form 35 instruments, soprano	10 minutes	Manuscript	1927
VOCALISE 30-50 instruments	5 "	Manuscript	1926
THREE SONGS FROM CHINESE 6 instruments, piano, tenor	5 "	Manuscript	1924
AMPHITRYON small orchestra	14 "	Manuscript G. Schirmer, Inc.	1937

SAMUEL L. M. BARLOW (*Continued*)

CHAMBER MUSIC	DURATION	PUBLISHER	DATE
BALLAD quartet	7 minutes	Manuscript	1933
SCHERZO quartet	10 "	Manuscript	1933
SPANISH QUARTER-SUITE for piano solo		Manuscript	
JARDIN DE LE NOTRE-SUITE for piano solo		Joubert, Paris	

STAGE WORKS AND FILM MUSIC

MARIA ROSA (Gumera)—3 act play Incidental Music		Manuscript	1914
MON AMI PIERROT—opera full orchestra	80 minutes	Choudens, Paris	1934
AMANDA—opera full orchestra	80 "	Manuscript	1936

JOHN R. BARROWS, JR.

Born in Glendale, California, in 1913, he first studied the horn at the Eastman School in Rochester, and studied composition, cello, and horn at the Yale School of Music. He was a pupil of Baumgartner, Donovan, and Smith. He won a scholarship in composition at Yale and honorable mention in the NBC Chamber Music Contest of 1936. He has played first horn with the San Diego Symphony and with the New Haven Symphony, also as soloist in small ensemble.

"Nocturne" was played by the San Diego Symphony. The "Quintet" for woodwinds was given at the festival of American Music at Yaddo and at Saratoga Springs. This work was also broadcast over WJZ, and the "Divertimento" was broadcast over WICC Mutual Network. "Would Be Gentleman" with incidental music was presented at the New Haven Federal Theatre for a period of three weeks.

COMPOSITIONS

CHAMBER ORCHESTRA	DURATION	PUBLISHER	DATE
NOCTURNE <i>English horn</i>	6 minutes	Manuscript	1935
CONCERTINO <i>piano</i>	15 "	Manuscript	1937
VARIATIONS <i>French horn, 5 strings</i>	12 "	Manuscript	1935
SUITE FOR STRING ORCHESTRA		Manuscript	1937

CHAMBER MUSIC

STRING QUARTET No. 1	18 minutes	Manuscript	1936
DIVERTIMENTO <i>string trio</i>	15 "	Manuscript	1937
QUINTET <i>woodwinds</i>	23 "	Manuscript	1936
SONATA <i>French horn, piano</i>	15 "	Manuscript	1937
SONATA <i>cello, piano</i>	14 "	Manuscript	1937
SONATINA <i>piano</i>	13 "	Manuscript	1937
STRING QUARTET No. 2		Manuscript	1937
VIOLA SONATA		Manuscript	1937
TRIO <i>flute, horn, bassoon</i>		Manuscript	1937
FLUTE SONATA		Manuscript	1937
SONATA FOR BASSOON		Manuscript	1937

STAGE WORKS AND FILM MUSIC

INCIDENTAL MUSIC TO "WOULD BE GENTLEMAN" <i>theatre orchestra</i>	2 hours	Manuscript	1935
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HANS BARTH

Born of German parentage in Leipsic, Germany, in 1896, he came to America at the age of six. He received a scholarship at the Leipsic Conservatory under Professor Rechenndorf. At the age of twelve he gave thirteen recitals in one season in New York City. Subsequent study with various New York and European teachers followed, until his debut as a mature artist in 1917.

He has made a special study of tonal and octave divisions and is the inventor of a portable, sectional, quarter-tone piano, for which instrument he has written extensively. He has concertized in America as well as in Europe, playing the harpsichord, piano, and quarter-tone piano. He has appeared with many of the major orchestras and has introduced some of his works for the quarter-tone piano on their programs. Normal courses and lectures on music have been given by him in various cities. His book on *Technic* is used all over the United States and Canada as well as in Europe. He has been director of the Yonkers Institute of Musical Art and has taught advanced classes of piano at the David Mannes Music School.

The Philadelphia, Cincinnati and Havana orchestras have played the "Concerto for Quarter-Tone Strings and Quarter-Tone Piano" and the "Sonata, Opus 14" has had many performances all over the United States.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
CONCERTO FOR PIANO ½ tone	15 minutes	Manuscript	1928
SUITE ¼ tone strings, brass and kettle drums	14 "	Manuscript	1930
CONCERTO ¼ tone strings, ¼ tone piano	10 "	Manuscript	1930
PANTOMIME SYMPHONY—biblical subject		Manuscript	
CHAMBER MUSIC			
MIRACIA—opera small orchestra—½ tone	2½-3 hours	Manuscript	1928
QUINTET ¼ tone piano—can be played as quartet, eliminating piano	9 minutes	Manuscript	1930
SONATA, OPUS 10 piano—½ tone	14 "	Manuscript	1929
SONATA, OPUS 14 piano—½ tone	12 "	Associated Music Publishers	1932

MARION EUGENIE BAUER

Born in Walla Walla, Washington, in 1887, she is of French parentage. Her mother was a prominent professor of languages in the Northwest, and her father a musician. She spent her early school days in Portland, Oregon, coming later to New York. Her first teacher of music was her sister, the well-known music critic, Emilie Frances Bauer. She studied also with Heffley, Huss, Rothwell, Pugno, Gédalge, Boulanger, and Campbell-Tipton, moreover, she has the distinction of being Boulanger's first American pupil, having spent a summer in France exchanging lessons in harmony for lessons in English.

Miss Bauer is the New York editor of the *Musical Leader* and Associate Professor in the Music Department of New York University. She has been Visiting Professor in the summer session at the Carnegie Institute of Technology and at Mills College, and for the past seven years a lecturer at Chautauqua. Author of *Twentieth Century Music* and contributor to many magazines on music, she is also co-author with Ethel R. Peyser of *How Music Grew* and *Music through the Ages*. The honorary degree of Master of Arts was conferred upon her (1932) by Whitman College in her native town. She is a member of the League of Composers' Executive Board and of the United States Section of the I S C M., and secretary of the Society for the Publication of American Music. She is also an Allied Member of the MacDowell Association in Peterboro, New Hampshire, where she has done much of her creative work. The American Musicological Society, American Society for Comparative Musicology, and the National Association for American Composers and Conductors are among her active associations.

Her orchestral works have been presented with the Worcester Festival Orchestra and the Chautauqua Symphony Orchestra. The choral works were performed by the Dessoff Choirs, the Women's University Glee Club, the New York University Glee Club, and in Cleveland and Detroit. Her chamber music has been frequently performed. The "Viola Sonata," "String Quartet," and "Suite" for soprano and string quartet have been broadcast over NBC, and the "Violin Sonata" over WQXR. One of her latest compositions is a choreographic sketch "Pan," which is written as incidental music for a motion picture.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
ORIENTALE accompaniment to song	2 minutes	Manuscript for hire	1932
SUN SPLENDOR	6 "	Manuscript	1936
INDIAN PIPES (orchestrated by Martin Bernstein)	4 "	Manuscript	1929

MARION EUGENIE BAUER (Continued)

CHAMBER ORCHESTRA	DURATION	PUBLISHER	DATE
A LAMENT ON AFRICAN THEMES (slow movement from string quartet) string orchestra	6 minutes	Manuscript	1928
PAN—choreographic sketch 7 instruments, piano	10 "	Manuscript	1937
FAUN SONG contralto, chamber orchestra	3 "	Manuscript	1934
ALLEGRETTO GIOCO SO 10 instruments, piano	7 "	Manuscript	1918

CHORAL WORKS

THE LAY OF THE FOUR WINDS men's voices, piano accompaniment	7 minutes	A P Schmidt Co	
THREE NOELS a cappella, women's voices	6 "	A P Schmidt Co	1929
HERE AT HIGH MORNING a cappella, men's voices	3 "	H W Gray Co	1931
A GARDEN IS A LOVESOME THING six parts, a cappella	3 "	G Schirmer, Inc	1935
THE THINKER mixed voices	3 "	Manuscript	1936
FAIR DAFFODILS trio for women's voices	4 "	A P Schmidt Co	

CHAMBER MUSIC

FANTASIA QUASI UNA SONATA violin, piano	20 minutes	G Schirmer, Inc	1928
STRING QUARTET	17 "	Manuscript	1928
DANCE SONATA	18 "	Manuscript	1932
SUITE FOR OBOE AND CLARINET		Manuscript	1932
SONATA FOR VIOLA AND PIANO, OPUS 22	18 "	Manuscript	1935
SUITE FOR SOPRANO AND STRING QUARTET	15 "	Manuscript	1935
FOUR SONGS, OPUS 16 soprano, piano	16 "	G Schirmer, Inc	1924
SUN SPLENDOR two pianos	6 "	Manuscript	1930
VIOLIN SONATA NO 1, OPUS 14	20 "	Manuscript	1922
UP THE OCKLAWAHA violin, piano	5 "	A P Schmidt Co.	1913

STAGE WORKS AND FILM MUSIC

PROMETHEUS BOUND incidental music, two pianos and flutes	entire evening	Manuscript	1930
PAN—choreographic sketch for film flute, oboe, clarinet, string quartet, piano	11½ minutes	Manuscript	

MRS. H. H. A. BEACH

(née Amy Marcy Cheney)

Born in Henniker, New Hampshire, in 1867, she comes from a family dating back to the earliest colonial settlers. There was musical talent on her mother's side of the family for several generations. Her father came from a family of scholars and was greatly interested in the subject of mathematics.

From the time she was a year old she showed extraordinary musical interest and at the age of four she began studying the piano with her mother. At a very early age she began to compose. The family moved to Boston when she was eight years old and there she studied piano and harmony with Perabo, Baermann, and Hill. She taught herself fugue, counterpoint, and instrumentation. At the age of sixteen she toured in the United States as a pianist and appeared with the Boston and Chicago Symphony orchestras. She married the surgeon Dr. Beach and their home was in Boston until his death in 1910. She then went on a concert tour to Europe where she played her own "Concerto" with many of the orchestras. For many years she continued to divide her energies between composing and playing in concerts.

Many of the recitals were made up entirely of her own works. For the Chicago World's Fair in 1893 she was commissioned to write a composition to dedicate the Woman's Building. The "Song of Welcome" was written in 1898 for the Omaha Exposition, and the "Panama Hymn" in 1915 for the San Francisco Panama-Pacific Exposition. Her choral works and chamber music have been performed extensively in America and in Europe.

COMPOSITIONS

CHORAL WORKS	DURATION	PUBLISHER	DATE
CANTICLE OF THE SUN	20 minutes	A. P. Schmidt Co.	1928
CHRIST IN THE UNIVERSE	20 "	H. W. Gray Co.	1931
LET THIS MIND BE IN YOU!	10 "	John Church Co.	1923
THOU KNOWEST, LORD	12 "	G. Schirmer, Inc.	1915
LORD OF THE WORLDS ABOVE	9 "	Oliver Ditson Co.	1925
BENEDICTUS ES DOMINI	6 "	A. P. Schmidt Co.	1924
BENEDICITE OMNIA OPERA	7 "	A. P. Schmidt Co.	1927
HEarken UNTO ME	11 "	A. P. Schmidt Co.	1934

CHAMBER MUSIC

VARIATIONS	20 minutes	G. Schirmer, Inc.	1916
flute, string quartet			
STRING QUARTET	20 "	Manuscript	1929
SUITE FOR TWO PIANOS	25 "	John Church Co.	1922
VARIATIONS ON BALKAN THEMES	20 "	A. P. Schmidt Co.	1935
two pianos			

JOHN BEACH

Born in Gloversville, New York, in 1877, he now lives in Cambridge, Massachusetts. He studied at the New England Conservatory of Music in Boston. Among his piano teachers were Johns and Bauer, his teachers of composition were Chadwick and Loeffler and later Gédalge in Paris and Malipiero in Italy. He taught piano and theory at the University of Minnesota, in New Orleans, and in Boston.

His principal orchestral works, "Asolani" and "Orleans Alley," have had major performances with the Minneapolis Orchestra and the Philadelphia and New Orleans orchestras, respectively. "Phantom Satyr" has been performed as a symphonic work and also given in its stage version with the Rochester Orchestra and the Eastman School Ballet. Most of the music for chamber orchestra or small ensemble has had performances in America or in Europe.

COMPOSITIONS

ORCHESTRAL WORKS

	DURATION	PUBLISHER	DATE
ASOLANI	20 minutes	Manuscript	1920
PHANTOM SATYR	12 "	Manuscript	1924
ORLEANS ALLEY	12 "	Manuscript	1925

CHAMBER ORCHESTRA

ANGELO'S LETTER tenor or baritone, 17 instruments	20 minutes	Manuscript	1926
ENTER BUFFOON 11 instruments	8 "	Manuscript	1929

CHAMBER MUSIC

NAIVE LANDSCAPES piano, flute, oboe, clarinet	10 minutes	Manuscript	1917
POEM FOR STRING QUARTET	12 "	J. & W. Chester, London	1920
CONCERT FOR SIX INSTRUMENTS violin, viola, cello, flute, oboe, clarinet	15 "	Manuscript	1929

STAGE WORKS AND FILM MUSIC

PHANTOM SATYR—Ballet large or small orchestra	12 minutes	Manuscript	1924
MARDI GRAS—Ballet small orchestra	30 "	Manuscript	1925
PIPPA'S HOLIDAY—Dramatic Prelude soprano and orchestra	30 "	Manuscript	1916

JOHN J. BECKER

Born in Henderson, Kentucky, 1886, he studied with Middleshulte, Kruger, Gull, Von Fielitz, Keller, and Busch and received a Bachelor of Music degree from Wisconsin Conservatory, Milwaukee, and an honorary A.B. degree from St. Mary's of the Springs College. He has been a contributor to musical magazines including the *Musical Quarterly*, *Northwest Music Herald*, and the *Musical Observer* and is associate editor of *New Music Publications*. He was director of music at Notre Dame University and conductor of its Glee Club, professor of fine arts at the College of St. Scholastica; conductor of St. Paul Chamber Orchestra, St. Cloud Civic Chorus, and South Bend Popular Orchestra. He has lectured at all the important colleges of the United States on music, literature, and aesthetics. At present he is state director of the Federal Music Project in Minnesota.

His Symphony No. 2 ("Fantasie Tragica") was performed at the Frankfurt Music Festival in Frankfurt, Germany, and many other works have been presented in leading cities of the United States. His First and Third Symphonies were broadcast over KSTP at St. Paul, Minnesota. The "Credo" for a cappella men's chorus has been recorded by N.M.Q.R.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONY No. 1	20 minutes	Manuscript for hire	1912
SYMPHONY No. 2		Manuscript for hire	1920
SYMPHONY No. 3—SYMPHONIA BREVIS	18 "	New Music for hire	1929
CONCERTO ARABESQUE piano solo	12 "	piano copy for sale New Music parts for hire	1930
CONCERTINO PASTORALE—A FOREST RHAPSODIL 2 flutes	8 "	Manuscript for hire	1933
CONCERTO horn solo	15 "	New Music parts for hire	1933
SOUNDPIECES strings		Manuscript for hire	1937
CONCERTO viola solo	18 "	Manuscript for hire	1937
PRELUDE TO SHAKESPEARE	6 "	Manuscript for hire	1935
TWO SKETCHES—REEDS AND RUSHES, THE MOUNTAINS	6 "	Manuscript for hire	1912
CHAMBER ORCHESTRA			
CONCERTO ARABESQUE 12 instruments, piano solo	12 minutes	New Music parts for hire	1930

JOHN J. BECKER (Continued)

CHAMBER ORCHESTRA	DURATION	PUBLISHER	DATE
SOUNDPIECES strings (small group)		Manuscript for hire	1937
CONCERTO horn and 18 instruments	15 minutes	New Music parts for hire	1933

CHORAL WORKS

OUT OF THE CRADLE ENDLESSLY ROCKING soprano, tenor, orchestra, mixed chorus, narrator	20 minutes	Manuscript for hire	1929
ROUGE BOUQUET male chorus a cappella, trumpet, solo piano	13 "	Manuscript for hire	1917
MISSA SYMPHONICA a cappella, male chorus	40 "	New Music for hire	1933

CHAMBER MUSIC

FOUR SONGS FOR SOPRANO AND STRING QUARTET	6 minutes	Manuscript	1919
A HEINE SONG CYCLE—8 Songs high voice	15 "	Manuscript	1924
FOUR SONGS FROM THE JAPANESE high voice	8 "	Manuscript	1934
PSALMS OF LOVE—CYCLE—4 Songs	15 "	Manuscript	1935
SOUNDPIECES string quartets and quintets		Manuscript	1937
SOUNDPIECE No 3—Sonata for Violin and Piano	10 "	Manuscript	1936

STAGE WORKS AND FILM MUSIC

DANCE FIGURE singer, dance group, large orchestra	15 minutes	Manuscript for hire	1933
OBONGO—DANCE PRIMITIVE dance group and 29 percussion in- struments	15-20 "	Manuscript for hire	1933
A MARRIAGE WITH SPACE—A New Stage Form for solo and mass recitation, solo and dance group, large orchestra	45-50 "	Manuscript for hire	1933
LIFE OF MAN—Prologue and 4 Acts (Andreev)—A New Music Dramatic Form		Manuscript	1937

ROBERT RUSSELL BENNETT

Born in Kansas City, Missouri, in 1894, he began his musical activities at the age of nine by studying the piano with his mother and the violin and trumpet with his father. He often conducted the family orchestra, and as his father traveled about the country with his own band when a musician was missing Robert Russell would substitute. In this way he learned about all the instruments in the orchestra. He studied music with Busch in Kansas City and later when he won a Guggenheim Fellowship he went abroad to work with Boulanger.

At the age of sixteen he earned his living by playing the piano and arranging all kinds of music for piano as well as copying parts for musical comedies. He then began to score and arrange dance music for various instrumental combinations, until he advanced to the position of orchestrator. For a number of years he was the outstanding orchestrator in New York for musical-comedy scores. The World War interrupted this work and he served a year in the army. Since 1926 he has given part of his time to original composition and has written symphonic works and several operas, as well as chamber and choral music. The periods of creative writing in the larger symphonic forms are to him in the nature of vacations from the routine of musical comedies, moving-picture sound tracks, and radio broadcasts. The vastly improving facilities for musical expression in the movies gives him great hope for the future of good music with the film. In 1930 Warner Brothers called him to Hollywood for a film in which he orchestrated the melodies written by Jerome Kern. With the R K O. Studios he has held three positions—composer, conductor, and orchestrator.

The League of Composers commissioned him to write an orchestral work which was played by the NBC Orchestra on their tenth anniversary program. The "Abraham Lincoln Symphony" and "Sights and Sounds" both won awards in the Victor Symphonic Contest; "Abraham Lincoln" has had repeated performances with the Philadelphia Orchestra and the Juilliard Orchestra. "Maria Malibran," an opera in three acts, was presented a number of times by the Juilliard Opera Company. The "Charleston Rhapsody" and the "March for Two Pianos and Orchestra" have been given by the New York Philharmonic Orchestra at the Stadium, and by the Hollywood Bowl Orchestra, and have been broadcast frequently. Many of the works for chorus and chamber-music ensemble have had performances in Europe as well as in America. He was recently commissioned by the CBS to write a work for radio to be broadcast in 1938.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SIGHTS AND SOUNDS	28 minutes	Harms, Inc	1929
ABRAHAM LINCOLN SYMPHONY	30 "	Harms, Inc	1929
CHARLESTON RHAPSODY	12 "	Manuscript	1926
MARCH FOR TWO PIANOS AND ORCHESTRA	14 "	Manuscript	1930

ROBERT RUSSELL BENNETT (Continued)

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
PAYSAGE FOR ORCHESTRA	15 minutes	Manuscript	1928
ADAGIO EROICO	8 "	Manuscript	1933
CONCERTO GROSSO small dance band as soli	13 "	Manuscript	1933
HOLLYWOOD—Scherzo	15 "	Manuscript	1936

CHAMBER ORCHESTRA

TOY SYMPHONY 5 woodwinds	18 minutes	Manuscript	1928
EARLY AMERICAN BALLADE—on melodies of Stephen Foster 30 or fewer instruments	6 "	Manuscript	1932
VARIATIONS ON A THEME BY JEROME KERN 20 instruments	10 "	Manuscript	1934

CHORAL WORKS

LORELEI VARIATIONS women's voices with piano	Manuscript	1929
NIETZSCHE VARIATIONS women's voices with piano	Manuscript	1929

CHAMBER MUSIC

SONATA FOR VIOLIN AND PIANO	25 minutes	Manuscript	1927
SONATA FOR ORGAN	20 "	Kalmus	1929
THREE SONGS string quartet and soprano		Manuscript	1927
SONATINA harp, flute, cello		Manuscript	
WATER MUSIC—on "A Sailor's Horn- pipe" 2 violins, viola, cello		Manuscript	

STAGE WORKS AND FILM MUSIC

AN HOUR OF DELUSION—one-act opera	30 minutes	Manuscript	1928
ENDIMION—5 act operette-ballet	1 1/4 hours	Manuscript	1927
MARIA MALIBRAN—opera in 3 acts			

Other works not listed

EVELYN BERCKMAN

Born in Philadelphia, Pennsylvania, 1900, she worked by herself to develop her musical talents, but a temporary attack of paralysis caused by too fervent piano instruction retarded her career for seven years

Besides composing, she has done editorial work and written articles for the *North American Review*, *Musical Courier*, and other magazines, as well as program notes for the Philharmonic Chamber Symphony.

Her works have been presented by symphony orchestras in America, and in London her compositions were given by the British Association of Women Composers "Dr Johnson's Tour" was presented at the League of Composers, the New School for Social Research, and the Bennington Artist Series. There have been broadcasts of her works over WOR, WEAf, and WEVD, also from Brussels.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
DIE NEBFLSTADT soprano solo	7 minutes	M Sénart, Paris	1924
STURM soprano solo	7 "	M Sénart, Paris	1924
SWANS	5 "	Manuscript	1925
ABOARD THE MORNING STAR	17 "	Manuscript	1932
TOURS, XVIth CENTURY	8 "	Manuscript	1936
SORBONNE		Manuscript	1937
CHAMBER ORCHESTRA			
PUNCH AND JUDY DANCES		Manuscript	1937
CHAMBER MUSIC			
THE FAR LAND soprano solo, 7 instruments	4 minutes	Manuscript	1930
THE SOLDIER'S TRADE soprano solo, 7 instruments	5 "	Manuscript	1930
SPRINGTIME IN THE ORCHARD string quartet, soprano	5 "	Manuscript	1929
THE QUIET POOL string quartet, soprano	3 "	Manuscript	1929
ARCHANGELS—Suite for 3 Harps	20 "	Manuscript	1932
DR JOHNSON'S TOUR TO THE HEBRIDES soprano, flute	8 "	Manuscript	1936
INCANTATION, PERCUSSION, THE WEB, CIRCUS DAY harp, flute, cello	14 "	Manuscript	1934
STAGE WORKS AND FILM MUSIC			
FROM THE ODYSSEY—ballet women's chorus, soprano solo, 7 instruments, corps de ballet	12 minutes	Manuscript	1931
COUNTY FAIR—ballet corps de ballet, 3 solo dancers, full orchestra	22 "	Manuscript	1937

NICOLAI T. BEREZOWSKY

Born in St. Petersburg, Russia, in 1900, he graduated at the age of sixteen with honors from the Imperial Capella in St. Petersburg. His musical activities in Russia as concert master of the Saratov National Opera House and first violinist of the Moscow Bolshoi Theatre led to the position of Musical Director of the School of Modern Art in 1921. He came to New York in 1922 and for five years he held the position of first violinist with the New York Philharmonic Orchestra.

He began his studies again at the Juilliard Graduate School of Music with Paul Kochanski and Rubin Goldmark, and in 1926 he won the Stadium Competition. In 1932 he received the National Broadcasting Company's orchestral award. In 1934 he received one of the League of Composers American Commissions, and in 1936 he was one of the winners in the National Broadcasting Company's competition.

He has been guest conductor of the Boston and Cincinnati Symphony orchestras and has conducted radio programs. He is first violinist of the League of Composers String Quartet and a member of the Coolidge String Quartet of the Library of Congress. Since 1931 he has also been associated with the Columbia Broadcasting System.

The Symphonies Nos. 1, 2, and 3, as well as the "Concerto Lirico" and the "Violin Concerto," have been performed by the Boston Symphony Orchestra, and several of these works were repeated on its New York programs and broadcast. Other performances of his orchestral works were given by the symphonic orchestras in Chicago, Cincinnati, Philadelphia, Minneapolis, Syracuse, and New York Stadium. His chamber music has been presented at the Coolidge Festival in America, in Europe at the Paris Exposition of 1937, at many of the League of Composers' concerts, and by various chamber-music ensembles in concerts and broadcasts. The "Quintet for Woodwinds" has been recorded by N.M.Q.R.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONY No. 1	35 minutes	Edition Russe	1925
HEBREW SUITE	25 "	Edition Russe	1928
SYMPHONY No. 2	30 "	Manuscript	1929
VIOLIN CONCERTO	25 "	Edition Russe	1930
FANTASIE with 2 pianos	14 "	Manuscript	1931
SINFONIETTA	12 "	Edition Russe	1931
CONCERTO LIRICO FOR THE CELLO	20 "	Edition Russe	1934
SYMPHONY No. 3	28 "	Edition Russe	1936
STRING QUARTET WITH ORCHESTRA	22 "	Edition Russe	1937

NICOLAI T. BEREZOWSKY (Continued)

CHAMBER ORCHESTRA	DURATION	PUBLISHER	DATE
POÈME 11 instruments	15 minutes	Manuscript	1927
INTRODUCTION AND ALLEGRO 11 instruments	9 "	Edition Russe	1927
CHORAL WORKS			
CANTATA orchestra, mixed voices, soprano, tenor, bass	35 minutes	Manuscript	1927
CHAMBER MUSIC			
PIANO SONATA	25 minutes	Manuscript	1926
SEXTETS NO. I, AND NO II	25 "	Manuscript	1928
WOODWIND QUINTET NO I	30 "	Edition Russe	1928
FANTASIA FOR TWO PIANOS	12 "	Manuscript	1930
QUARTETS I-V	15-35 "	Manuscript	1930
DUO FOR VIOLA AND CLARINET	10 "	Edition Russe	1931
STRING QUARTET, OPUS 16	20 "	Edition Russe	1931
STRING QUARTET	18 "	Manuscript	1934
WOODWIND QUINTET NO II	20 "	Manuscript	1937

ABRAHAM WOLFE BINDER

Born in New York City in 1895, he received his musical education under Mason and Rybner at Columbia University. In 1917 he was awarded the Mosenthal Fellowship in composition.

His interest in Jewish music led him during his initial visit to Palestine, in 1925, to gather and publish the first collection of songs of the New Palestine and the Chalutsim (Pioneers). A second volume of Palestinian songs was published in 1933. He has been instrumental in introducing the popular Palestinian music into this country. In 1929 he was appointed musical editor of the third edition of the Union Hymnal by the Central Conference of American Rabbis. He is Musical Director of the Ninety-second Street Young Men's Hebrew Association, New York City, choirmaster of the Free Synagogue at Carnegie Hall, and Professor of Liturgical Music at the Jewish Institute of Religion.

His orchestral work "He Chalutsim" was given its première in 1933 by the Palestine Symphony Orchestra in Tel-Aviv and Jerusalem. This music was also performed in New York with the Manhattan Symphony. "Holy Land Impressions" has been presented by the Detroit Symphony and many of his works for chamber music and the "Sabbath Eve Service" have had repeated performances. The "Trio for Oboe" was broadcast by the Palestine Broadcasting Company from Jerusalem.

ABRAHAM WOLFE BINDER (Continued)

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
HOLY LAND IMPRESSIONS—SYMPHONIC SUITE No 1	20 minutes	Manuscript	1927
HE CHALUTSIM (THE PIONEERS)—Overture	12 “	Manuscript	1929
SYMPHONIC SUITE No 2	20 “	Manuscript	1934
SYMPHONIC SUITE No 3		Manuscript	1937
CHORAL WORKS			
CHILDHOOD OF SAMUEL—cantata	30 minutes	Manuscript	1928
RINNATH SABBATH (Sabbath Eve Service)	30 “	Bloch Publishing Co	1934
CHAMBER MUSIC			
STRING QUARTET	15 minutes	Manuscript	1935
TRIO	20 “	Manuscript	1926
violin, piano, cello			
TRIO	12 “	Manuscript	1936
oboe, cello, piano			
SONATINA	15 “	Manuscript	1935
piano			
SONATA		Manuscript	1937
violin, piano			
THREE VOLUMES OF PALESTINIAN SONGS arranged for violin and piano		Bloch Publishing Co	
STAGE WORKS AND FILM MUSIC			
IN THE LAND OF PROMISE—operetta		Manuscript	1937

SETH BINGHAM

Born in Bloomfield, New Jersey, in 1882, he studied theory with Parker, composition with D'Indy, and organ with Widor, Gulmant, and Jepson. In 1904 he graduated from Yale University with the degree of Bachelor of Arts and in 1908 received the degree of Bachelor of Music. During this period he won the Yale prize for organ playing, the Heald and Stewart prizes for composition, also a fellowship in the American Guild of Organists. He has held the post of organist of St. Paul's, the Rye Presbyterian, and Madison Avenue Presbyterian churches. From 1908 to 1919 he was instructor of organ at Yale University. Today he is Associate Professor of Music at Columbia College in the department of composition.

Some of his works for large orchestra and chamber orchestra have been heard in Chicago, Cleveland, Boston, New York, and New Haven. "Wilderness Stone" was performed several times in New York and broadcast by NBC in a nationwide hook-up over WEAf and also over WJZ. "The Breton Cadence" has been broadcast over NBC. Many of his works for organ have been given in recital by prominent soloists.

SETH BINGHAM (Continued)

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
WALL STREET FANTASY	10 minutes	Manuscript	1912
PASSACAGLIA	13 "	Manuscript	1918
MEMORIES OF FRANCE—suite	15 "	Manuscript	1920
PIONEER AMERICA—suite	17 "	Manuscript	1922
THE BRETON CADENCE—suite	20 "	Manuscript	1928

CHAMBER ORCHESTRA

TAME ANIMAL TUNES 18 instruments	25 minutes	Manuscript	1921
SUITE FOR WIND 9 instruments	26 "	Manuscript	1915

CHORAL WORKS

LET GOD ARISE—motet <i>men's chorus</i>		A P Schmidt Co	1916
THE STRIFE IS O'ER—motet <i>mixed voices</i>		J Fischer & Bro	1916
COME THOU ALMIGHTY KING—motet <i>mixed voices</i>		Carl Fischer, Inc	1916
SEVEN ENGLISH LOVE LYRICS <i>women's voices, a cappella</i>	20 minutes	H W Gray Co.	1921
WILDERNESS STONE <i>narrator, soli, chorus, orchestra</i>	1 ¼ hours	H W Gray Co	1933

CHAMBER MUSIC

STRING QUARTET	23 minutes	Manuscript	1915
FIRST SUITE FOR ORGAN	20 "	G Schirmer, Inc.	1923
HARMONIES OF FLORENCE—Suite for Organ	18 "	G Schirmer, Inc	1927
PIONEER AMERICA—Suite for Organ		H W Gray Co	

STAGE WORKS AND FILM MUSIC

LA CHARELZENN—opera	2 ¼ hours	Manuscript	1917
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MARC BLITZSTEIN

Born in Philadelphia, Pennsylvania, in 1905, he began to study music at the age of five and appeared as solo pianist with the Philadelphia Orchestra when he was fifteen. He has composed music from his earliest years. Scalero in New York, Boulanger in Paris, and Schönberg in Berlin have been his teachers. Piano study was pursued under Silotti.

In addition to his activities as a composer he has lectured frequently at Columbia University, Vassar College, the Brooklyn Institute of Arts and Sciences, the Philadelphia Art Alliance, etc. He has written a great many critical articles for *Modern Music*, *Musical Quarterly*, *Boston Transcript*, *Querschnitt*, and *Revue Musicale*. He has taught at the New School for Social Research and at the Downtown Music School which he helped organize. He is a member of the American Music League and the League of American Writers.

A one-act opera was commissioned some years ago by the League of Composers, and in 1937 the Columbia Broadcasting System ordered a radio song play called "I've Got the Tune." In collaboration with Virgil Thomson he arranged the music for the film "Spanish Earth." His opera to his own text, "The Cradle Will Rock" has been given frequent performances in New York City; "Triple Sec" written for the New York "Garrick Gaieties" has also been given by the Philadelphia Society for Contemporary Music. Many of his pieces for chamber music have been presented at the Copland-Sessions Concerts, The League of Composers, and the Yaddo Festival. His most recent work is the incidental music for the production of "Julius Caesar" in modern dress, presented by the Mercury Theatre.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
JIG-SAW—ballet suite	20 minutes	Manuscript	1927
ROMANTIC PIECE FOR ORCHESTRA	16 "	Manuscript	1930
PIANO CONCERTO	24 "	Manuscript for hire	1931
VARIATIONS FOR ORCHESTRA	17 "	Manuscript	1934
CHAMBER ORCHESTRA			
GODS mezzo-soprano, string orchestra, cello soloist	8 minutes	Manuscript for hire	1926
CHORAL WORKS			
CHILDREN'S CANTATA	25 minutes	Manuscript for hire	1935
THE CONDEMNED—choral opera 4 choruses (men's and women's voices) with orchestra	40 "	Manuscript for hire	1933

MARC BLITZSTEIN (Continued)

CHAMBER MUSIC	DURATION	PUBLISHER	DATE
PIANO SONATA	6 minutes	Manuscript	1927
FOUR SONGS—Whitman texts bantone	12 "	Manuscript	1928
PERCUSSION MUSIC FOR THE PIANO	10 "	Manuscript	1929
"Is 5" SONGS—Cummings texts soprano	18 "	Manuscript	1929
STRING QUARTET	19 "	Manuscript	1930
SERENADE FOR STRING QUARTET	18 "	Manuscript	1932

STAGE WORKS AND FILM MUSIC

TRIPLE SEC—opera-farce chamber orchestra	15 minutes	Schott Sohne, Germany	1928
PARABOLA AND CIRCULA—one act opera solo bantone and dancers	60 "	Manuscript for hire	1929
CAIN—ballet	30 "	Manuscript for hire	1930
MUSIC FOR FILM "SURF AND SEAWEEED" chamber orchestra	12 "	Manuscript for hire	1931
THE HARPIES—one-act opera chamber orchestra, 8 singers	16 "	Manuscript	1931
SEND FOR THE MILITIA—speaking number voice and piano	10 "	Manuscript	1935
WAR DEPARTMENT MANUAL voice and piano	8 "	Manuscript	1935
THE CRADLE WILL ROCK—opera orchestra, voices	2 hours	Random House	1936
I'VE GOT THE TUNE—radio song play voices, orchestra, effects	30 minutes	Manuscript	1937
SPANISH EARTH—film (in collaboration with Virgil Thomson)	50 "	Contemporary His- torians, Inc.	1937
CHESAPEAKE BAY RETRIEVER—film	12 "	Pedigreed Pictures, Inc.	1936
NO FOR AN ANSWER—for stage		Manuscript	1937

ERNEST BLOCH

Born in Geneva, Switzerland, in 1880, he comes from a background where music was not of interest to any members of the family. At the age of eleven, however, he decided to become a composer. He studied the violin when he was a child and later one of his teachers was the renowned Ysaye. He studied composition with Dalcroze, Rasse, and Knorr. During his youth his father's clock business required him to give up his musical aspirations and he became a traveling salesman in Germany.

He returned to his musical career after a few years in business and he became Professor of Composition and lectured on aesthetics at the Geneva Conservatory. He conducted concerts in Switzerland, and came to America in 1916, as conductor for the dancer Maud Allen, landing in New York unknown and unrecognized, he then began to make his career by teaching at the David Mannes Music School. By 1920 he had become the director of the Cleveland Institute of Music and after four years he moved to California to direct the new San Francisco Conservatory. In 1930 a patron of art who had befriended him arranged a fund with an income for him to live on for ten years, which would enable him to devote himself to creative work without teaching.

Although he had written many works in Europe before he came to America he had achieved no reputation as a composer until he was recognized here. In 1910 his opera "Macbeth" was first produced in Paris but it was not given again until 1938. In 1919 his "Suite" for viola and piano won the Elizabeth Coolidge prize at the Berkshire Festival. This was one of the first recognitions of his great talent. In 1927-28 his work "Amenca" won the prize offered by Musical America and it was played by various symphonic orchestras, in 1930 he was one of the winners in the Victor Company's symphonic contest. He was made an honorary member of the Royal Academy of St. Cecilia in Rome.

Today his works are played by the leading orchestras and chamber-music ensembles all over the world. There have been entire programs of his works in Europe and in America and frequent broadcasts. The Jewish Sacred Service which he was commissioned to write has been presented in Italy, in England, and in America several times. A number of his smaller works are recorded by the Victor, the Columbia, and the Parlophone companies. Victor has recorded his work for string orchestra and piano.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
TROIS POÈMES JUIFS	25 minutes	G. Schirmer, Inc.	1913
TWO PSALMS AND A PRELUDE soprano or tenor, orchestra	15 "	G. Schirmer, Inc.	1914
PSALM 22 barytone or alto	5 "	G. Schirmer, Inc.	1914
SCELOMO—HEBREW RHAPSODY cello	20 "	G. Schirmer, Inc.	1915
ISRAEL SYMPHONY 2 sopranos, 2 altos, bass	30 "	G. Schirmer, Inc.	1916

ERNEST BLOCH (Continued)

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
SUITE FOR VIOLA AND ORCHESTRA		25 minutes	G Schirmer, Inc	1919
IN THE NIGHT—nocturne		6 "	G Schirmer, Inc	1923
POEMS OF THE SEA		12 "	G Schirmer, Inc	1923
AMERICA—an epic rhapsody		45 "	C C Birchard & Co	1925
HELVETIA—a symphonic fresco		25 "	C C Birchard & Co	1929
VOICE IN THE WILDERNESS—symphonic poem—cello solo		25 "	G Schirmer, Inc for sale and hire	1936
EVOCATIONS—symphonic suite		17 "	G Schirmer, Inc 2 piano transcription and full score, parts available	1937
VIOLIN CONCERTO			Manuscript	1937
CHAMBER ORCHESTRA				
CONCERTO GROSSO string orchestra, piano obbligato		25 minutes	C C Birchard & Co	1925
FOUR ÉPISODES piano, strings, wind instruments		15 "	C C Birchard & Co	1926
CHORAL WORKS				
ADONAI ELOHIM—from Israel 2 sopranos, 2 altos, bass, orchestra or piano			G Schirmer, Inc	
SACRED SERVICE baritone, mixed chorus, orchestra or organ		55 minutes	C C Birchard & Co Cansch, Milan	1932
CHAMBER MUSIC				
STRING QUARTET IN B MINOR		50 minutes	G Schirmer, Inc	1916
SCELOMO—HEBREW RHAPSODY cello, piano		20 "	G Schirmer, Inc	1916
SUITE IN FOUR MOVEMENTS viola, piano		25 "	G Schirmer, Inc	1919
VIOLIN SONATA violin, piano		25 "	G Schirmer, Inc	1920
BAAL SHEMA violin, piano		15 "	Carl Fischer, Inc	1923
EXOTIC NIGHT violin, piano		8 "	Carl Fischer, Inc	1924
POÈME MYSTIQUE violin, piano		20 "	F E C Leuckart	1924
QUINTET piano, string quartet		30 "	G Schirmer, Inc.	1924
THREE NOCTURNES piano, violin, cello		15 "	Carl Fischer, Inc.	1924
MEDITATION HÉBRAÏQUE cello, piano		10 "	Carl Fischer, Inc	1924
FROM JEWISH LIFE cello, piano			Carl Fischer, Inc.	1924
MELODY violin, piano			Carl Fischer, Inc.	1929
PIANO SONATA		22 "	Cansch, Milan	1936
THREE LANDSCAPES		15 "	Carl Fischer, Inc.	1924
IN THE MOUNTAINS		10 "	Carl Fischer, Inc	1924
PRELUDE—RECUEILLEMENT		5 "	Carl Fischer, Inc.	1924

EUGENE MACDONALD BONNER

Born in Washington, North Carolina, in 1889, he received his early musical training at the Peabody Conservatory of Music in Baltimore. He studied composition with Bois and Brockway, piano with Bachner and Hutcheson, and organ under Philips. From 1911 to 1917 he lived in Europe where he studied composition and instrumentation with Scott, Lehmann, Bedford, and Ronald. Returning to the United States in 1917, he joined the heavy artillery. At the close of the World War he remained in Paris, and from 1921 until 1927 studied instrumentation and conducting under Wolff, musical director of the Opéra Comique.

On his return to New York City in 1927 he was critic and music editor of the Outlook Magazine, holding that post for two years. Besides being an associate critic on the Brooklyn Daily Eagle, he has written articles on musical subjects for various papers and magazines.

Of his works, "Whispers of Heavenly Death" and "Celui Qui Epousa une Femme Muette" have been performed by the Baltimore Symphony Orchestra, "Flutes" in London, Brussels, and Geneva, "Piano Quintet" in Brussels and London, and "Venetian Glass Nephew" and "Young Alexander" in New York City. His "Suite Sicilienne" was broadcast over Station WOR.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
WHITE NIGHTS—a prelude		15 minutes	Manuscript score and parts for hire	1925
WHISPERS OF HEAVENLY DEATH Three Whitman poems for voice and orchestra		25 "	Manuscript score and parts for hire	1922
CHAMBER ORCHESTRA				
INCIDENTAL MUSIC FOR "THE YOUNG ALEXANDER" wood, brass, harp, percussion		21 minutes	Manuscript	1929
CHAMBER MUSIC				
PIANO QUINTET		20 minutes	Maunce Sénart, Paris	1925
SUITE SICILIENNE violin, piano		20 "	Maunce Sénart, Paris	1926
FLUTES voice, 4 instruments		15 "	J & W Chester, London	1923
STAGE WORKS AND FILM MUSIC				
BARBARA FRIETCHIE—opera full orchestra		3 hours	Manuscript	1921
CELUI QUI EPOUSA UNE FEMME MUETTE—opera full orchestra		1 ¼ "	Manuscript	1923
THE VENETIAN GLASS NEPHEW—opera chamber orchestra		2 "	Manuscript	1927
THE GODS OF THE MOUNTAIN—opera grand orchestra		1 ½ "	Manuscript	1936

FRANZ BORNSCHEIN

Born in Baltimore, Maryland, in 1879, he is a graduate of the Peabody Conservatory of Music. He is a composer, violinist, and conductor, and is now at Peabody teaching composition, harmony, conducting, and violin pedagogy. He is a member of the advisory board of the National Academy of Music, a contributor to various musical magazines, an editor for several music publishers, and has received several awards in national and international music competitions. He has made frequent appearances as guest conductor.

The operetta, "The Willow Plate," was first produced by the Baltimore Civic Opera Company in 1932. The Baltimore Symphony has performed a number of his orchestral compositions, among them "Three Persian Poems," "Phantom Canoe," "Arethusa," and "Leif Ericson." The Chicago Symphony gave "The Sea God's Daughter." Many of his works have been broadcast from Baltimore.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
A HERO'S ESPOUSAL		Manuscript	
THREE PERSIAN POEMS	20 minutes	Manuscript	1926
THE SEA GOD'S DAUGHTER	10 "	Manuscript	1926
THE PHANTOM CANOE	18 "	Manuscript	1920
OLD LOUISIANA	12 "	Manuscript	1930
ARCADIAN SUITE	16 "	Oliver Ditson Co	1931
SONG OF SONGS soloists, mixed voices		Manuscript	
LEIF ERICSON—symphonic poem	15 "	Carl Fischer, Inc	1936
SOUTHERN NIGHTS—symphonic poem	12 "	Carl Fischer, Inc	1936
THE MISSION ROAD—symphonic poem	14 "	J. Fischer & Bro.	1937
CAPE COD IMPRESSIONS—suite	15 "	J. Fischer & Bro.	1935
CHORAL WORKS			
SEA CYCLE FOR WOMEN'S VOICES		Manuscript	
THE MYSTIC TRUMPETER (Whitman) bass solo	55 minutes	Manuscript	1931
THE MINUTE MAN mixed voices, orchestra	40 "	Oliver Ditson Co	1930
TUSCAN CYPRUS mixed voices, orchestra	35 "	J. Fischer & Bro.	1931
VISION OF SIR LAUNIAL bass, tenor, mixed voices	45 "	J. Fischer & Bro.	1928
ARETHUSA women's voices	14 "	J. Fischer & Bro.	
ENCHANTED ISLE women's voices	15 "	J. Fischer & Bro.	1933
DAY women's voices with piano	12 "	Manuscript	1935
CONQUEROR WORM women's voices with piano	16 "	Manuscript	1936
CHAMBER MUSIC			
STRING QUARTET		Manuscript	
PIANO QUINTET	30 minutes	Manuscript	1912
STAGE WORKS AND FILM MUSIC			
THE WILLOW PLATE—operetta	60 minutes	C. C. Birchard & Co.	1932

FELIX BOROWSKI

Born in Burton (Westmorland), England, in 1872, he studied in London and later graduated from the Conservatory of Music in Cologne, Germany. In 1897 he came to America to be director of the department of Composition and History of Music at the Chicago Musical College. From 1916 to 1925 he was president of this college. From 1926 to 1932 he was superintendent of the Civic Music Association in Chicago, and for many years he edited the Chicago Symphony Orchestra program books. He was music editor of the *Chicago Evening Post* and the *Chicago Herald* and music critic in Chicago for the *Christian Science Monitor*. He has lectured on the history of music, musical form, and modern music at the Northwestern University at Evanston, Illinois.

The "Concerto for Piano and Orchestra" has been played by the Chicago and Minneapolis Symphony orchestras. "Two Pieces for String Orchestra," the "Allegro de Concert," and the "Elegie Symphonique," "Youth Peintures" and "Le Printemps Passionné," and other works have been played by the Chicago Symphony Orchestra. Other performances were given by the symphony orchestras in Cleveland, Cincinnati, New York, Philadelphia, St. Louis, Detroit, Hollywood Bowl, and Ann Arbor Festival. A great many presentations have been given of his chamber works.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
CONCERTO FOR PIANO	35 minutes	Composers Music Corp	1913
VALSE PATHÉTIQUE		Manuscript	1914
TWO PIECES FOR STRING ORCHESTRA	8 "	Joseph Williams & Co ,	1912
		London	
ALLEGRO DE CONCERT FOR ORGAN AND ORCHESTRA	10 "	Manuscript	1915
ELEGIE SYMPHONIQUE	8 "	Manuscript	1916
PEINTURES	25 "	Manuscript	1917
LE PRINTEMPS PASSIONNÉ—poème	10 "	Manuscript	1920
YOUTH—fantasie-overture	12 "	Manuscript	1922
ECCE HOMO—tone poem	12 "	Manuscript	1923
SEMIRAMIS—tone poem	12 "	Manuscript	1924
SYMPHONY No 1, D MINOR	27 "	Manuscript	1932
		for hire	
SYMPHONY No 2, E MINOR	26 "	Manuscript	1933
		for hire	
SYMPHONY No 3, G MAJOR		Manuscript	1937
CHAMBER ORCHESTRA			
OVERTURE TO A PANTOMIME	5 minutes	Manuscript	1925
IDYL	6 "	Manuscript	1931
RHAPSODY FOR ORGAN AND CHAMBER ORCHESTRA	10 "	Manuscript	1926
CHAMBER MUSIC			
QUARTET—G MAJOR	12 minutes	Manuscript	1930

FELIX BOROWSKI (Continued)**STAGE WORKS AND FILM MUSIC**

	DURATION	PUBLISHER	DATE
BOUDOIR—ballet-pantomime, 1 act	45 minutes	Manuscript	1918
PIERROT IN ARCADY—ballet-pantomime		Manuscript	1920
A CENTURY OF THE DANCE—ballet in 5 episodes	1 hour	Manuscript	1934
chamber orchestra			
FERNANDO DEL NONSENSICO—satirical opera in 3 acts	1 "	Manuscript	1935
chamber orchestra			

PAUL FREDERIC BOWLES

Born in New York City in 1911, he is a pupil of Aaron Copland and Virgil Thomson. He has traveled in Spain, Northern Africa, the Sahara, the Antilles, and South and Central America to study the folk music of those countries. His ballet music "Yankee Clipper" was presented by the Philadelphia Orchestra in July, 1937. Other compositions have been played in concerts of the British Music Society, the Society of Contemporary Music in Rome, the Cincinnati Contemporary Concert Series, the League of Composers, the Hartford Festival, and elsewhere. His work has been broadcast from San Francisco over KGY.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SUITE FOR SMALL ORCHESTRA	10 minutes	Manuscript	1933
CHAMBER ORCHESTRA			
MEDIODIA	5 minutes	Manuscript	1937
9 instruments			
CHORAL WORKS			
CANTATA	7 minutes	Manuscript	1933
male quintet, soprano, harmonium			
CHAMBER MUSIC			
DANGER DE MORT	5 minutes	New Music	1934
voice and piano			
ANABASE	7 "	New Music	1932
voice, oboe, piano			
TRIO	8 "	Manuscript	1936
violin, cello, piano			
STAGE WORKS AND FILM MUSIC			
HORSE EATS HAT		Manuscript	1936
24 instruments			
INCIDENTAL MUSIC FOR "DOCTOR FAUSTUS"		Manuscript	1936
11 instruments			
YANKEE CLIPPER—ballet	40 minutes	Manuscript	1936
piano score, drums			
TRAVELOCUES WITH FILMS			1937
THE BALLROOM GUIDE—ballet		Manuscript	1937
(in collaboration with Ellhott Carter)			
DENMARK VESKY—opera in 3 acts		Manuscript	1937

GEORGE FREDERICK BOYLE

Born in Sydney, Australia, in 1886, he studied piano first with his mother and later with Busoni in Berlin. He taught himself composition. He made many concert tours as a pianist and conductor in Australia, Germany, Holland, the British Isles, and the United States.

In 1910 he came to the United States to teach piano at the Peabody Conservatory of Music in Baltimore. He also taught at the Curtis Institute of Music in Philadelphia. For the past ten years he has been teaching in New York at the Juilliard School of Music. With his wife he directs the Boyle Piano Studios in Philadelphia, and he is also the head of the piano department at the Philadelphia Musical Academy.

The majority of his works are written for piano. The principal symphony orchestras of New York City, St. Louis, Cincinnati, Baltimore, Boston, Chicago, Philadelphia, and other cities of the United States, as well as orchestras in London and Paris, have played the larger works.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
CONCERTO FOR PIANO AND ORCHESTRA	28 minutes	G. Schirmer, Inc.	1912
SYMPHONIC FANTASIE	15 "	Manuscript	1915
SLUMBER SONG AND AUBADE	10 "	Manuscript	1915
CONCERTO FOR CELLO AND ORCHESTRA	23 "	Manuscript	1917
CONCERTINO FOR PIANO AND ORCHESTRA	13 "	Manuscript	1936

CHAMBER MUSIC

SONATA FOR PIANO	25 minutes		1916
SONATA FOR VIOLA AND PIANO	20 "	Manuscript	1918
SONATA FOR CELLO AND PIANO	20 "	Manuscript	1928
SUITE FOR TWO PIANOS	20 "	Manuscript	1932
BALLADE ELÉGIAQUE piano, violin, cello	14 "	Manuscript	1933
SONATA FOR PIANO AND VIOLIN	13 "	Manuscript	1933

ROBERT BRAINE

Born at Springfield, Ohio, in 1896, of parents who were musicians, he began at the age of seven to study the violin with his father and the piano with his mother. When he was nine years old he began to compose and wrote an operetta. At fifteen he entered the Cincinnati College of Music, studying piano with Gorno, violin with Miersch and Ern, and composition with Saar. He graduated with honors, receiving a gold medal for piano playing. While a student he played violin with the Cincinnati Symphony Orchestra.

Coming to New York City in 1915 he became active as a pianist and accompanist for notable musicians, and since 1929 he has been staff pianist for the National Broadcasting Company.

His works, which include "S O S," "Concerto in Jazz," "Song of Hiawatha," "Quartet in Jazz," "The Raven," "Phantasy," and "Ballade" have been performed by many of the principal symphony orchestras, and on the radio, also by the Barrere Little Symphony. "S O S" has been performed by the orchestras in Chicago, New York Stadium, Portland, Harrisburg, as well as in Paris. "Concerto in Jazz" has had innumerable performances in America, also in South America. These works, as well as the "Song of Hiawatha" and other works, have been broadcast over NBC and CBS frequently.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
S O S		3 minutes	Manuscript	1927
THE RAVEN		22 "	Manuscript	1928
baritone				
THE SONG OF HIAWATHA—suite		30 "	Manuscript	1930
CONCERTO IN JAZZ		18 "	Manuscript	1930
violin				
THE HOUSE OF USHER—symphonic				
poem		12 "	Manuscript	1931
RHAPSODY IN E♭		12 "	Manuscript	1931
VARIATIONS ON A THEME BY CHOPIN		20 "	Manuscript	1935
CHOROGRAPHIC IMPRESSIONS—suite			Manuscript	1937
CHAMBER ORCHESTRA				
PHANTASY		7 minutes	Manuscript	1927
10 instruments, piano				
CHAMBER MUSIC				
STRING QUARTET IN A		20 minutes	Manuscript	1921
BALLADE FOR STRING QUARTET		5 "	Manuscript	1931
SUITE FOR VIOLIN AND PIANO		20 "	Manuscript	1926
QUARTET IN JAZZ		20 "	Manuscript	1935
2 violins, viola, cello				
STAGE WORKS AND FILM MUSIC				
THE WANDERING JEW—3 acts		full evening	Manuscript	1924
large orchestra, chorus				
VIRGINIA—3 acts		" "	Manuscript	1926
large orchestra, chorus				
DIANE—4 acts		" "	Manuscript	1929
large orchestra, chorus				

GENA BRANSCOMBE

Born in Picton, Ontario, in 1881, she is of pioneer ancestors who had settled in New Amsterdam in 1640. Among her teachers of music were Ganz and Borowski, during her stay in Berlin she was a pupil of Humperdinck. On her return to New York she studied conducting at New York University and continued her musical studies at the Institute of Musical Art.

She has received several gold medal awards for compositions and an honorary degree from Whitman College, Washington. In 1928 the National League of American Pen Women awarded her a prize for a choral drama set to her own text, "Pilgrims of Destiny." She has been president of the Society of American Women Composers and vice president of the National Association for American Composers and Conductors. She has appeared as conductor of the MacDowell Chorus of New Jersey and guest conductor with many other choral and orchestral organizations. She is married to John Ferguson Tenney and now makes her home in New York City.

"Pilgrims of Destiny" has been frequently presented by large choral groups, also by the Boston Festival Orchestra and other organizations in New York, Plymouth, Salem, etc., and has been broadcast by the NBC Orchestra. "Youth of the World" was performed by the chorus of the University of the Philippines and the orchestra of Manila, by Queen Alexandra's House Choir in London, by the Festival Chorus and Chicago Women's Symphony Orchestra, and broadcast. Her other choral and orchestral works have had frequent performances all over the United States. The chamber music has also been heard frequently in many cities throughout the United States. She has had repeated broadcasts over WOR, WEA, WABC, WJZ, and with the Canadian Broadcasting Commission.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
QUEBEC—symphonic suite (from an opera "The Bells of Circumstance") short trumpet solo, French horn solo		20 minutes	Manuscript	1928
FESTIVAL PRELUDE	12	"	Manuscript	1913
PILGRIMS OF DESTINY—overture	10	"	Manuscript	1937
ELEGIE	4	"	Manuscript	1937
CHAMBER ORCHESTRA				
QUEBEC—suite 11 instruments, tenor	20 minutes		Manuscript	1928
MAPLES—from "Youth of the World" short soli, oboe, English horn, 22 instruments	3½	"	Manuscript	1935
BALADINE FROM QUEBEC SUITE 22 instruments	3	"	Manuscript	1935
PROCESSION FROM QUEBEC SUITE 25 instruments	14	"	Manuscript	1935

GENA BRANSCOMBE (Continued)

CHORAL WORKS	DURATION	PUBLISHER	DATE
PILGRIMS OF DESTINY—choral drama soli, mixed chorus, orchestra	1 ½ hours	Oliver Ditson Co	1927
YOUTH OF THE WORLD mixed voices, orchestra	11 minutes	M Witmark & Sons	1931
THE PHANTOM CARAVAN men's voices, orchestra	14 "	John Church Co	1926
A WIND FROM THE SEA women's voices, chamber orchestra	5 "	A P Schmidt Co	1927
THE DANCER OF FJAARD women's voices, soprano and contralto solos, chamber orchestra	10 "	A P Schmidt Co	1926
SUN AND THE WARM BROWN EARTH women's voices, orchestra	2 ½ "	C C Birchard & Co.	1934

CHAMBER MUSIC

SONATA FOR VIOLIN AND PIANO	12 minutes	Manuscript	1920
A LUTE OF JADE—cycle for voice and instruments soprano with piano, 5 instruments	9 "	A P Schmidt Co	1937
CARNIVAL FANTASY violin, piano, 6 instruments, piano	4 ½ "	A P Schmidt Co	1932

HENRY DREYFUSS BRANT

Born in Montreal, Canada, in 1913, he studied at the Juilliard School where he was taught piano by Friskin and composition by Goldmark. He won the Morris Loeb, the Coolidge, and Seligman prizes. He completed his studies under George Antheil.

He is a member and former secretary of the Pan-American Composers Association. He has orchestrated for the American Ballet and for Paramount Pictures and is active as a solo and chamber-music pianist. In addition to his musical interest he has made a study of secret code deciphering.

His chamber works have been performed by the Pan-American Association, the League of Composers, the New School for Social Research. A commissioned work was first presented at the Festival of American Music at Yaddo, Saratoga Springs. He has been broadcast over WOR, WEVD, and WINS. NMQR has recorded the "Lyric Cycle."

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
PRELUDE AND FUGUE		12 minutes	Manuscript	1934
FOUR CHORAL-PRELUDES		16 "	Manuscript	1932
CALLOP JIG COLLOQUY, SCHERZO BALLAD		23 "	Manuscript	1934
INTRADA AND RICERCATA		25 "	Manuscript	1933
SYMPHONY IN B		30 "	Manuscript	1931
SYMPHONY IN C MINOR, OPUS 25		30 "	Manuscript	1937
CHAMBER ORCHESTRA				
CONCERTO		20 minutes	Manuscript	1932
solo flute, 10 instruments				
VARIATIONS		15 "	New Music	1930
FIVE AND TEN CENTS STORE MUSIC		12 "	Manuscript	1932
solo piano, 20 instruments				
LYRIC PIECE		6 "	Manuscript	1933
CHORAL WORKS				
IN ZURU		5 minutes	Manuscript	1936
a cappella mixed chorus, solo male falsetto				
CHAMBER MUSIC				
LYRIC CYCLE		14 minutes	Manuscript	1937
soprano, 3 violas, piano				
SUITE		20 "	Manuscript	1932
flute, string quartet				
SONATA		22 "	Manuscript	1931
2 pianos				
HANDORGAN MUSIC, CHORAL-VARIATIONS, NOCTURNE		20 "	Manuscript	1933
2 pianos				

HENRY DREYFUSS BRANT (Continued)

STAGE WORKS AND FILM MUSIC

	DURATION	PUBLISHER	DATE
MISS O'GRADY—theatre-opera, 1 act, 3 scenes chorus, 3 leads, orchestra, 1 set	90 minutes	Manuscript	1936
ENTENTE CORDIALE—satire with music, 1 act chorus, 3 leads, orchestra, 1 set	40 "	Manuscript	1936
DIS CHARD—musical burlesque, 2 acts 2 leads, large orchestra, chorus	2 hours	Manuscript	1932
ALISAUNDE—platform opera, earth-nite satire		Manuscript	

CARL ERNEST BRICKEN

Born in Shelbyville, Kentucky, in 1898, he studied composition with Scalero, piano under Leopold and Bert at the David Mannes Music School. He also studied piano with Cortot in Paris and Weisse in Vienna. In 1922 he received a B.A. degree from Yale University. He won the Pulitzer Prize for 1929 and the Guggenheim Fellowship for 1930-31.

From 1920 to 1922 he was conductor of the Yale Symphony Orchestra. From 1925 to 1928 he taught piano at the Mannes School of Music, and during 1929-30 theory at the Institute of Musical Art, New York. He served as guest conductor of the Chicago Symphony in the summer of 1934. Since 1931 he has been professor and chairman of the department of music of the University of Chicago and conductor of the University of Chicago Symphony Orchestra. He has served on the Judges' Committee for the W.P.A. Project. His "String Quartet in C minor" has been presented in New York City and Vienna.

COMPOSITIONS

ORCHESTRAL WORKS

	DURATION	PUBLISHER	DATE
SUITE FOR ORCHESTRA	15 minutes	Manuscript	1931
SYMPHONY IN D MINOR, No. 1		Manuscript	1935
PRELUDE FOR ORCHESTRA		Manuscript	

CHAMBER MUSIC

STRING QUARTET IN C MINOR	25 minutes	Manuscript	1925
PIANO QUINTET IN D MINOR	25 "	Manuscript	1930
SONATA FOR CELLO AND PIANO		Manuscript	
SONATA FOR VIOLIN AND PIANO		Manuscript	
VARIATIONS ON AN OLD ENGLISH THEME 2 pianos		Manuscript	

RADIE BRITAIN

Born in Amarillo, Texas, in 1903, she began her music studies at the age of seven at Clarendon College, Texas, and graduated seven years later with high honors. At the American Conservatory in Chicago she studied piano under Henriot Levy and organ under Von Dusen. In 1920 she received the Bachelor of Music degree.

After teaching at Clarendon College for four years, she went to France and Germany. In Paris she studied organ with Dupré and in Germany studied composition with Noelte. She made her debut in Munich as a composer. She is a member of the National League of American Pen Women, and is now affiliated with the Chicago Conservatory. Five of her compositions have won prizes. "Heroic Poem" for orchestra—International Prize at Hollywood Bowl, 1930, "Epic Poem" for string quartet—first prize, national contest of American Pen Women, "Nirvana"—first prize, Texas Federation of Music Clubs, "Theme and Variations on the Old Gray Mare"—prize in Texas, 1934, and "Baby I Can't Sleep" a song—first prize, Federation of Music Clubs.

Many of her compositions have been broadcast. WGN, Chicago, programed "Drums of Africa", the Mutual Broadcasting Company gave the "Infant Suite", and the National Broadcasting Company performed "Heroic Poem." Her compositions were played by all the major American symphony orchestras and also in Europe.

COMPOSITIONS

ORCHESTRAL WORKS

	PUBLISHER	DATE
HEROIC POEM	Manuscript	1929
OVERTURE TO PYGMALION	Manuscript	1930
RHAPSODIE PHANTASIE	Manuscript	1931
SYMPHONIE INTERMEZZO	Manuscript	1929
SOUTHERN SYMPHONY	Manuscript	1937

CHAMBER ORCHESTRA

NOCTURNE 9 instruments	Manuscript	1934
INFANT SUITE 10 instruments	Manuscript	1935

CHORAL WORKS

DRUMS OF AFRICA mixed chorus	M Witmark & Sons	1934
PRAYER mixed chorus	G Ricordi & Co	1934
NOONTIDE mixed chorus	Manuscript	1935

RADIE BRITAIN (Continued)

CHAMBER MUSIC	PUBLISHER	DATE
STRING QUARTET	Manuscript	1929
EPIC POEM 4 instruments	Manuscript	1934
STAGE WORKS AND FILM MUSIC		
SHEPHERD IN THE DISTANCE—ballet large orchestra, drop curtain	Manuscript	1930
UBIQUITY—oratorio medium orchestra, solo, chorus Boys chorus	Manuscript	1937

MARK BRUNSWICK

Born in New York City in 1902, he studied for five years with Goldmark, and then for one year with Bloch. For several years he was a pupil of Boulanger, and later was taught orchestration by Sessions. For the past fifteen years he has been teaching theory, composition, and other related subjects, and now lectures at the Studios of Music Education in New York City. He has been active in organizing performances of modern music abroad, and is a member of the executive board of the Austrian Section of the International Society for Contemporary Music. He has written articles for *Modern Music*. Old choral music is his special interest.

His works have been performed in New York City, Vienna, and Barcelona.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONY FOR CHORUS AND ORCHESTRA		Manuscript	1937
CHORAL WORKS			
FRAGMENT OF SAPPHO—motet 4 mixed voices, a cappella	8 minutes	Universal Edition, Vienna	1932
CHAMBER MUSIC			
TWO MOVEMENTS FOR STRING QUARTET	25 minutes	Universal Edition, Vienna	1926
FANTASIA FOR VIOLA SOLO	23 "	Manuscript	1932
STAGE WORKS AND FILM MUSIC			
BALLET SUITE—text from Anstophanes' "Lysistrata"	25 minutes	Manuscript	1936
large orchestra, chorus of women's voices, mezzo-soprano solo			

CECIL BURLEIGH

Born in Wyoming, New York, in 1885, he is the son of musical parents both of whom were pianists. At the age of nine the family moved to Omaha, Nebraska, and he began studying the violin. When he was fifteen he preferred improvising at the piano to studying the violin. As a young student he often wrote incidental music for the literature he had to read in school. From 1903 to 1905 he spent in Berlin and studied violin with Witck and Grunberg and composition with Leichtentritt. After he returned to America, he spent two years in Chicago studying with Sauret and Borowski. Following a series of concert tours he went to the Denver Institute of Music and Dramatic Art as teacher of violin. He moved to Sioux City in 1911 to teach at the Morning-side College, then in 1914 to Missoula, Montana, where he taught at the State University. In 1919 he resumed his studies in New York with Leopold Auer and Walter Rothwell. Since 1921 he has taught violin at the University of Wisconsin and devoted part of his time to composition. He has also written a series of teaching pieces which are widely used.

Three Concertos for Violin and Orchestra and "Mountain Pictures" have had performances by the symphonic orchestras in Chicago, Minneapolis, St. Louis, Detroit, Cleveland, Los Angeles, Boston, Portland, as well as in many European cities. His chamber music has had performances in the United States and in Mexico. There are records of the "Indian Snake Dance" by Columbia and Polydor.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
FIRST CONCERTO FOR VIOLIN <i>violin solo</i>	18 minutes	Clayton F. Summy	1915
SECOND CONCERTO FOR VIOLIN	15 "	Carl Fischer, Inc.	1919
THIRD CONCERTO FOR VIOLIN	20 "	Carl Fischer, Inc.	1928
EVANGELINE—tone poem	12 "	Carl Fischer, Inc.	1929
MOUNTAIN PICTURES	15 "	Carl Fischer, Inc.	1930

CHAMBER ORCHESTRA

THE VILLAGE DANCE	G. Schirmer, Inc.	1921
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CHAMBER MUSIC

SONATA "THE ASCENSION" <i>violin and piano</i>	15 minutes	G. Schirmer, Inc.	1914
SONATA (from the Life of St. Paul) and many other works	18 "	G. Schirmer, Inc.	1921

CHARLES WAKEFIELD CADMAN

Born in Johnstown, Pennsylvania, in 1881, he is the son of a Carnegie Steel Company metallurgist. He studied music in Pittsburgh with Von Kunits and Paur, where he first became prominent as organist and then as Music Editor of the *Pittsburgh Dispatch*. His work may be divided into several distinct stages. His earliest effort was in the field of comic operas and operettas. This was followed by a period of song writing. His interest in Indian music, dating from 1909 to 1925, began with a visit to an Omaha Reservation where he made phonograph records of a great deal of the Indian tribal music. He lectured on the Indian music and customs and later wrote two Indian operas "Shanewis" and the "Sunset Trail." "Shanewis" was the first American opera to be presented for two consecutive seasons at the Metropolitan Opera House in New York. His song "The Land of the Sky Blue Waters," which is based on an Indian melody, is probably one of the most popular American songs; this composition is greatly responsible for Cadman's reputation as an arranger of Indian melodies. However, today Cadman does not believe that American music should be identified only with Negro or Indian material.

The Society for the Encouragement of American Music was founded by Cadman and he organized its first festival in Los Angeles in 1915. He is a member of the American Society of Composers, Authors and Publishers, and of the American Institute of Arts and Letters. He is a contributor to many musical journals and Associate Editor of *Music News* in Chicago. In 1935 he was the first American composer to broadcast his own works in Soviet Russia.

"Dark Dancers of the Mardi Gras," "Thunderbird Suite," "Oriental Rhapsody," and "To a Vanishing Race" have had frequent performances by the symphonic orchestras in Detroit, Los Angeles, Minneapolis, Denver, as well as the NBC Orchestra and BBC of London. His opera "Shanewis" and "A Witch of Salem" have been repeated often in Chicago and in New York. "The Sunset Trail," as well as his chamber music, have been heard on many tours in America and in Europe. Besides the songs based on American Indian material, there are excerpts from "Shanewis" and several other songs recorded by Victor and Columbia, and in England by HMV.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
THUNDERBIRD SUITE (Indian themes)	14 minutes	Boosey & Co	1914
ORIENTAL RHAPSODY	5 "	Kalmus	1917
DARK DANCERS OF THE MARDI GRAS piano, two saxophones	10 "	Manuscript for hire	1933

CHAMBER ORCHESTRA

AMERICAN SUITE strings	10 minutes	Manuscript	1937
TO A VANISHING RACE strings		John Church Co	

CHARLES WAKEFIELD CADMAN (Continued)

CHORAL WORKS	DURATION	PUBLISHER	DATE
THE SUNSET TRAIL <i>mixed voices</i>	25 minutes	White-Smith Music Publishing Co	1925
THE FATHER OF WATERS <i>mixed voices</i>	30 "	Oliver Ditson Co	1928
VISION OF SIR LAUNFAL <i>male voices</i>	35 "	White-Smith Music Publishing Co	1910

CHAMBER MUSIC

TRIO IN D MAJOR <i>violin, cello, piano</i>	17 minutes	White Smith Music Publishing Co	1914
SONATA IN A <i>piano</i>	22 "	White Smith Music Publishing Co	1915
SONATA IN G <i>violin</i>	18 "	J Fischer & Bro	1930
QUINTET <i>strings, piano</i>		Manuscript	1937

STAGE WORKS AND FILM MUSIC

SHANEWIS—opera in 2 acts <i>full orchestra</i>	1½ hours	White Smith Music Publishing Co	1917
A WITCH OF SALEM—opera in 2 acts <i>full orchestra</i>	2 "	Oliver Ditson Co	1924
THE GARDEN OF MYSTERY—opera in 3 scenes <i>full orchestra</i>	1 hour	J Fischer & Bro	1915
THE WILLOW TREE—radio opera <i>chamber orchestra</i>	25 minutes	Manuscript	1925

JOHN ALDEN CARPENTER

Born in 1876 at Park Ridge, Illinois, a suburb of Chicago, he has always made that city the center of his activities. His mother was a singer who was interested chiefly in church music. While a student at Harvard University he studied music under Professor Paine. In 1897, after graduating from the university, he entered the firm of George B. Carpenter & Company, Chicago merchants in mill, railway, and vessel supplies. His interest in music soon led him to renew his studies and he went to Rome in 1906 to work with Sir Edward Elgar. In 1908 on his return to Chicago he became the pupil of Ziehn. In 1922 he took his degree of Master of Arts at Harvard University. The French Legion of Honor was conferred upon him in 1924, and in 1933 the University of Wisconsin made him a Doctor of Music.

Although he held the position of vice president of Carpenter & Company from 1912 to 1936, he continued to compose during those years. His first orchestral performance in 1915 was at Orchestra Hall in Chicago when "The Adventures in a Perambulator" met with great success, and it has since been performed by the major orchestras in America and in Europe. The "Concertino for Piano and Orchestra" and the concert version of "Skyscrapers" have also had frequent performances by the major orchestras in America and in Paris. There have been presentations of "Sea Drift" and the "Violin Concerto" by the symphony orchestras in Chicago, New York, Cleveland, etc.

Following the success of his first stage work "Krazy Kat," Diaghileff asked him to write a ballet which would embody the bustle and racket of American life, expressed in the terms of the prevalent American musical vernacular. "Skyscrapers" was the result of this suggestion and, with Robert Edmond Jones, the ballet was produced at the Metropolitan Opera House in New York in 1926 and later it had many performances in Germany. The "Birthday of the Infanta" had been produced as a ballet by the Chicago Opera Company in 1919. His chamber music has been played frequently, the "Piano Quintet" was commissioned for the Library of Congress Festival in 1935. The choral work "Song of Faith" was performed at the Washington Bicentennial in 1932. Many of these works have been broadcast frequently and there are Victor records of "Adventures in a Perambulator," "Skyscrapers," and "Gitanjali."

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
ADVENTURES IN A PERAMBULATOR— suite	30 minutes	G. Schirmer, Inc.	1915
CONCERTINO piano, orchestra	30 "	G. Schirmer, Inc.	1917

JOHN ALDEN CARPENTER (Continued)

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
BIRTHDAY OF THE INFANTA—suite	30 minutes	G Schirmer, Inc	1919
SKYSCRAPERS (concert version)	20 “	G Schirmer, Inc	1926
SEA DRIFT—tone poem	18 “	Manuscript for hire	1933
CONCERTO violin, orchestra	23 “	Manuscript	1937

CHAMBER ORCHESTRA

WATER COLORS—four Chinese songs mezzo soprano	10 “	G Schirmer, Inc voice and piano score published, orch score and parts for hire	1918
GITANJALI mezzo soprano	20 “	G Schirmer, Inc voice and piano score published, orch score and parts for hire	1932

CHORAL WORKS

SONG OF FAITH mixed voices, orchestra	15 minutes	G Schirmer, Inc	1931
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CHAMBER MUSIC

SONATA violin, piano	35 minutes	G Schirmer, Inc	1912
STRING QUARTET	20 “	G Schirmer, Inc	1928
PIANO QUINTET piano, string quartet	20 “	G Schirmer, Inc	1934

STAGE WORKS AND FILM MUSIC

BIRTHDAY OF THE INFANTA—ballet large orchestra	40 minutes	G Schirmer, Inc for hire	1919
KRAZY KAT—ballet 25 players	10 “	G Schirmer, Inc for hire	1922
SKYSCRAPERS—ballet large orchestra	30 “	G Schirmer, Inc for hire	1926

ELLIOTT COOK CARTER, JR.

Born in New York City in 1908, he studied music with Piston, Holst, and Hill for two years, after graduating from Harvard University in 1930. In 1933 he worked with Boulanger in Paris for a year. He has made his home in New York in recent years. Besides composing he writes criticism for *Modern Music*.

Performances of his compositions have been given by the Boston Symphony, Harvard Glee Club, and Harvard Classical Club. "Tarantella" was broadcast from Boston over W1XAL. "Pocahontas" has been performed by the Ballet Caravan.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONY	20 minutes	Manuscript	1937
CONCERTO FOR ENGLISH HORN AND ORCHESTRA		Manuscript	1937
CHORAL WORKS			
TARANTELLA men's chorus, orchestra, arranged for piano, 4 hands	6 minutes	Manuscript	1936
MADRIGAL BOOK, 12 MADRIGALS FOR MIXED VOICES, 3, 4, 5, 6, 8 PARTS		Manuscript	1937
ORATORIO—setting of Hart Crane's "The Bridge"		Manuscript	1937
CHAMBER MUSIC			
FLUTE SONATA <i>flute, piano</i>	14 minutes	Manuscript	1934
FIRST STRING QUARTET	25 "	Manuscript	1935
SECOND STRING QUARTET	16 "	Manuscript	1937
STAGE WORKS AND FILM MUSIC			
INCIDENTAL MUSIC AND CHORUSES FOR SOPHOCLES' "PHILOCTETES" men's chorus, oboe, percussion	30 minutes	Manuscript	1933
INCIDENTAL MUSIC AND CHORUSES FOR PLAUTUS' "MISTELLARIA" men's chorus, bass solo, 10 piece chamber orchestra	20 "	Manuscript	1936
INCIDENTAL MUSIC AND CHORUSES FOR SHAKESPEARE'S "MUCH ADO ABOUT NOTHING" women's chorus, 2 violi, 2 celli	20 "	Manuscript	1937
TOM AND LILY—comic opera in one act 4 solo voices, small mixed chorus, chamber orchestra	30 "	Manuscript	1934
POCAHONTAS—ballet in one act	18 "	Manuscript	1936
THE BALL ROOM GUIDE—ballet	40 "	Manuscript	1937
ONE-ACT OPERA		Manuscript	1937

ERNEST CARTER

Born in Orange, New Jersey, in 1886, he received his Bachelor of Arts degree from Princeton University and his Master of Arts degree from Columbia University. He studied theory and composition with Freudenberg in Berlin, piano with Mason, and organ at the Royal Hochschule in Berlin and with Bartlett in New York City. He received the honorary degree of Doctor of Music from Princeton University where he formerly lectured on music and was organist and choirmaster. He is the editor of various college song books, including the Princeton Song Book.

Of his stage works, a one-act opera, "The White Bird," was performed in Chicago, Germany, and New York City; "The Blonde Donna" an opéra comique in three acts was heard in New York City, Brooklyn, and Redlands, California, "Namba, or The Third Statue," a one-act dance pantomime, was given in Columbus, Stamford, and New York City.

COMPOSITIONS

CHAMBER MUSIC		DURATION	PUBLISHER	DATE
STRING QUARTET IN G MAJOR			Manuscript	
STAGE WORKS AND FILM MUSIC				
THE WHITE BIRD—one-act opera 26-30 instruments		1½ hours	Published manuscript, orch parts and stage set for hire	1917
THE BLONDE DONNA, OR THE FIESTA OF SANTA BARBARA—opéra comique in 3 acts 26-30 instruments		2½ "	Published manuscript, orch parts, stage sets, and costumes for hire	1914
NAMBA, OR THE THIRD STATUE—one-act dance pantomime 26-30 instruments		35 minutes	Manuscript orch parts and stage set for hire	

NORMAN CAZDEN

Born in New York City in 1914, he studied piano with Ravitch and Newstead at the Institute of Musical Art. He received the student's and the teacher's diplomas. At the Juilliard Graduate School, where he edited *Dynamics*, the student magazine, he was a pupil of Hutcheson in piano, and studied composition. He is a member of the Composers' Collective of New York City.

He has written considerable material for educational use, he was formerly on the musical staff of the New Dance Group, and helped to formulate the musical programs for workers' clubs in New York City. He has concertized extensively throughout the eastern part of the United States. At present he teaches piano at the Institute of Musical Art, and also has private pupils in piano and theoretic subjects.

His compositions have been performed in New York City, Newark, Princeton, New Haven, and other cities, and broadcast over WJZ.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
S S S R—choral symphony	2 ¼ hours	Manuscript	1933
SYMPHONY		Manuscript	1937

CHAMBER ORCHESTRA

CONCERTO FOR TEN INSTRUMENTS	15 minutes	Blueprint score and parts for sale or hire	1937
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CHAMBER MUSIC

STRING QUARTET	16 minutes	Blueprint for sale or hire	1936
THREE SATIRES <i>piano solo</i>	5 "	Blueprint for sale or hire	1932
SONATINA <i>piano solo</i>	7 "	Blueprint for sale or hire	1935

STAGE WORKS AND FILM MUSIC

FREDERICK THE GREAT—operetta chamber orchestra	1 ½ hours	Manuscript	1933
HUNGER DANCE <i>piano and percussion</i>	6 minutes	Manuscript	1933
METRO <i>piano</i>	5 "	Manuscript	1935

THEODORE CELLA

Born in Philadelphia, Pennsylvania, in 1897, he studied in Philadelphia, Boston, and New York City. Ettore Martini and André Maquarre were his teachers in piano and harmony. After studying composition in Europe, he returned to the United States to continue his studies with Charles Martin Loeffler. As a member of the Boston Symphony Orchestra, he played under Muck, Ra-
baud, and Monteux.

His composition "Through the Pyrenees" was presented for the first time with the New York Philharmonic. Under the composer's leadership "The Lido" received performances with the Boston Symphony, the Philharmonic Symphony Society of New York, and the Philadelphia orchestras, "On a Transatlantic Liner" was given by the Philharmonic Symphony Society of New York, Boston Symphony, and Philadelphia orchestras, "Carnival" was heard with the Boston Symphony and New York Philharmonic, the latter orchestra also gave his "Alpine Impressions." "On a Transatlantic Liner" was broadcast over a coast-to-coast hook-up; "Divertimento" was broadcast from Station WOR.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
THE LIDO—symphonic sketch	10 minutes	Manuscript	1934
ON A TRANSATLANTIC LINER	8 "	Manuscript	1931
THROUGH THE PYRENEES	10 "	Manuscript	1932
CARNIVAL	9 "	Manuscript	1931
ALPINE IMPRESSIONS	12 "	Manuscript	1937

CHAMBER ORCHESTRA

ROMANCE for strings	8 minutes	Manuscript	1925
NOTTURNO string quartet	9 "	Manuscript	1928
DIVERTIMENTO	7 "	Manuscript	1933

THEODORE WARD CHANLER

Born in Newport, Rhode Island, in 1902, he began to study piano at the age of six, and ten years later started to compose. He was a pupil of Ebell in piano and composition, and of Arthur Shepherd in harmony. In 1919 he attended the Institute of Musical Art in New York, studying piano with Buhlig and counterpoint with Goetschius. Several years later he worked with Bloch in Cleveland, and in 1923 went abroad to spend a year and a half at Oxford University. After three years of study in Paris with Boulanger, he returned to the United States.

During the three years he resided in New York City, he reviewed concerts for *Modern Music*. In the fall of 1934 he went to Boston, becoming for a short time the music editor of the *Boston Herald*. Aside from composition, his main interest lies in developing a simplified and easily taught method of piano technique.

His "Sonata for Violin and Piano" has been performed by the Société Musicale Indépendante in Paris, and at the Copland-Sessions Series in New York City.

COMPOSITIONS

CHORAL WORKS	DURATION	PUBLISHER	DATE
MASS FOR TWO WOMEN'S VOICES organ accompaniment	20 minutes	Manuscript	1930
CHAMBER MUSIC			
SONATA FOR VIOLIN AND PIANO	15 minutes	Manuscript	1927
EIGHT EPITAPHS—song cycle medium voice, piano	13½ "	Manuscript	1937
FIVE SHORT COLLOQUIES—suite for piano	6 "	Manuscript	1936
SECOND SERIES OF EPITAPHS		Manuscript	1937

ABRAM CHASINS

Born in New York City in 1903, he studied composition with Goldmark, and piano with Hutcheson and Hofmann. From 1926 to 1935 he was a member of the piano faculty of the Curtis Institute, Philadelphia. From 1934 to 1937 his major activities have been in radio, giving programs for the Columbia and National Broadcasting Companies over national and international networks. He is mainly a composer for piano, his transcriptions, for two pianos, of Strauss' "Blue Danube" and "Artist Life" waltzes, and Bach's "Passacaglia," have been played by many of the foremost piano teams of the United States, South America, and Europe. He does intensive work in the field of counterpoint and takes special interest in Oriental harmony.

His "Concerto in F minor" has been heard with symphonic organizations in Philadelphia, New York, Vienna, Munich, and Havana. "The Parade" has been performed in New York, Boston, Philadelphia, Los Angeles, Oslo, Norway, and Paris. "Three Chinese Pieces" was given by the New York Philharmonic, Curtis Symphony (Philadelphia), and the Roxy Symphony. "The Second Piano Concerto" was performed by the Philadelphia Orchestra, and, with the composer as soloist, also by the New York Philharmonic. Several of his piano pieces have been recorded by Victor and Gramophone.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
CONCERTO IN F MINOR piano	20 minutes	Manuscript	1928
THREE CHINESE PIECES	9 "	J. Fischer & Bro.	1925
PARADE	7 "	J. Fischer & Bro.	1931
SECOND CONCERTO FOR PIANO AND ORCHESTRA	20 "	Manuscript	1932
 CHAMBER MUSIC			
RUSH HOUR IN HONGKONG 2 pianos	2 minutes	J. Fischer & Bro.	1935
PARADE 2 pianos	7 "	J. Fischer & Bro.	1934
CARMEN FANTASY 2 pianos	9 "	J. Fischer & Bro.	1937

LOUIS CHESLOCK

Born in London, England, in 1899, he came to the United States in 1901, and became an American citizen in 1913. He entered the Peabody Conservatory of Music, and in 1917 received a certificate in violin, in 1919 a certificate in harmony, and an artist diploma in 1921. He studied violin under Van Hulteyn and Gittelson, and composition with Strube.

Starting in 1916 as violinist of the Baltimore Symphony Orchestra, he became guest conductor in 1928, and since 1932 has been assistant concertmaster. At the Peabody Conservatory of Music, where he has been violin instructor since 1917, and instructor in harmony since 1922, he is a member of the research department. He is also a member of the American Musicological Society. In 1921 he was awarded the Peabody Alumni prize in composition, in 1923 he received honorable mention in the Chicago Theatre symphonic contest, and was among the prize winners in the Chicago Daily News contest for compositions for piano, violin, violoncello, and orchestra. In 1931 he wrote "Introductory Study on Violin Vibrato."

"Symphonic Prelude" has been performed in Baltimore and Rochester; "Three Tone Poems" was given in Chicago, Baltimore, and San Diego, and "Two Dances" in Chicago and Baltimore, "Two Miniatures" was given in Baltimore and San Diego, "Violin Concerto" was performed in Baltimore and Washington, D C, and "Violin Sonata" in Baltimore. There have been broadcasts of some of his works, from Baltimore, Chicago, San Diego, and other cities.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONY	30 minutes	Manuscript	1932
four movements			
SYMPHONIC PRELUDE	15 "	Manuscript	1927
'NEATH WASHINGTON MONUMENT— tone poem		Manuscript	1922
CATHEDRAL AT SUNDOWN—tone poem		Manuscript	1922
AT THE RAILWAY STATION—tone poem		Manuscript	1922
TWO DANCES—POLISH DANCE, SPANISH DANCE	6 "	Manuscript	1923
LEGEND OF SLEEPY HOLLOW	15 "	Manuscript	1936
FRENCH HORN CONCERTO small orchestra	18 "	Manuscript	1936
VIOLIN CONCERTO orchestra	20 "	Manuscript	1921
BIBLICAL DANCE		Manuscript	1937
CHAMBER ORCHESTRA			
TWO MINIATURES—SLUMBER SONG, SERENADE	6 minutes	Manuscript	1930
5 instruments			
THEME AND VARIATIONS	10 "	Manuscript	1934
8 instruments			
SHIRE AMI—rhapsody	7 "	Manuscript	1932
5 instruments			

LOUIS CHESLOCK (Continued)

CHORAL WORKS	DURATION	PUBLISHER	DATE
150TH PSALM mixed voices, orchestra	6 minutes	Manuscript	1931
BLOW, BLOW, THOU WINTER WIND men's voices, piano	5 "	Manuscript	1927
23RD PSALM a cappella	4 "	Manuscript	1933

CHAMBER MUSIC

STRING QUARTET	20 minutes	Manuscript	1930
VIOLIN SONATA piano	20 "	Manuscript	1920

STAGE WORKS AND FILM MUSIC

THE JEWEL MERCHANTS—opera in 1 act 3 voices, small orchestra	1 ¼ hours	Manuscript	1930
DAVID		Manuscript	1937

ISRAEL CITKOWITZ

Born in Russia in 1909, he came to this country as an infant. He has studied with Copland and Sessions, and for several years in Paris with Boulanger. He is now a member of the faculty of the Dalcroze School of Music where he teaches composition.

Modern Music and Musical Mercury have published several critical articles by him, Poetry has printed some of his verses. His main interests are choral and chamber music. The modern poets Hart Crane, Stephen Spender, and others have inspired him to set music to their verses.

His "String Quartet" was performed at the First Yaddo Festival, Saratoga Springs, "Andante for String Quartet" by the League of Composers and the Société Musicale Indépendante (S.M.I.), Paris, "Sonatine" by the S.M.I., Paris, and the Vienna section of the International Society for Contemporary Music. In New York City, The Desoff Choirs gave "The Lamb," and the New Singers gave "Songs of Protest." "Song Cycle to Words of Joyce" was heard with the League of Composers, at the Second Yaddo Festival, and at the London section of the I.S.C.M.

COMPOSITIONS

CHORAL WORKS	DURATION	PUBLISHER	DATE
THE LAMB a cappella	4 minutes	Manuscript for hire	1936
SONGS OF PROTEST a cappella	8 "	Manuscript for hire	1936

ISRAEL CITKOWITZ (Continued)

CHAMBER MUSIC	DURATION	PUBLISHER	DATE
STRING QUARTET	13 minutes	Manuscript	1932
ANDANTE TRANQUILLO string quartet	6 "	Manuscript	1932
SONG CYCLE (Blake) voice, string quartet	10 "	Manuscript	1934
SONG CYCLE TO WORDS OF FROST voice, piano	12 "	Manuscript	1936
SONG CYCLE TO WORDS OF JOYCE voice, piano	13 "	Cos Cob Press	1930
PASSACAGLIA piano	8 "	Manuscript	1927
SONATINE piano	7 "	Manuscript	1929

AVERY CLAFLIN

Born in Keene, New Hampshire, in 1898, he started taking piano lessons at the age of seven and made some early attempts at composition between the ages of ten and fifteen. He graduated from Harvard in 1920. Although he is now the treasurer of the French-American Banking Corporation, he continues his interest in music.

A scene from his opera "Hester Prynne," based on *The Scarlet Letter* (and for which the composer's wife wrote the libretto) was performed by The Friends and Enemies of Modern Music at Hartford during the winter of 1935.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONY IN D MINOR	50 minutes	Manuscript	1936
MOBY DICK SUITE	30 "	Manuscript	1929
CHORAL WORKS			
TWO SHORT CHORUSES FOR FEMALE VOICES (Max Jacob and E. E. Cummings) <i>a cappella or 2 piano accompaniment</i>	15 minutes	Published	1926
CHAMBER MUSIC			
TRIO FOR PIANO, VIOLIN AND VIOLONCELLO	20 minutes	Published	1921
STRING QUARTET	40 "	Manuscript	1937
STAGE WORKS AND FILM MUSIC			
THE FALL OF USHER—opera in 1 act <i>full orchestra</i>	40 minutes	Manuscript	1921
HESTER PRYNNE—opera in 3 acts	2½ hours	Manuscript	1934
BALLET (unnamed)	45 minutes	Manuscript	1928

ARTHUR COHN

Born in Philadelphia, Pennsylvania, in 1910, he studied violin, pedagogy, and theory at Combs Conservatory in Philadelphia. He was a pupil of Jacobinoff. Later he studied counterpoint and fugue with Happich. In 1933 he was awarded a fellowship in composition at the Juilliard School where he worked with Goldmark.

One of his first activities was to organize the Dorian Quartet and he has also been a member of the Philadelphia Civic Symphony Orchestra. He was co-founder of the Chamber Orchestra and Composers' Laboratory of Philadelphia. At present he is Director of Chamber Music at the Symphony Club of Philadelphia, and on the lecture staff of the Philadelphia Music Center. At the Bryn Mawr Conservatory of Music he is head of the composition department, he also heads the theory and composition department of the Workers Music School of Philadelphia. He is a member of the faculty of the Philadelphia Institute of Musical Art, and music editor of *Trend*. The Free Library of Philadelphia, which copies and preserves works by contemporary American composers, has made him an administrator of this project. At present his special interests are compositions written for workers, and chamber music. He has done scoring for the films

Performances of his works have been given frequently in New York City and Philadelphia

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SUITE FOR ORCHESTRA, OPUS 3	45 minutes	Manuscript	1931
FIVE NATURE STUDIES, OPUS 12	35 "	Manuscript	1932
RETROSPECTIONS, OPUS 11 <i>string orchestra</i>	20 "	Manuscript	1933
FOUR PRELUDES, OPUS 27 <i>string orchestra</i>	17 "	Manuscript	1937
SYMPHONY FOR DOUBLE ORCHESTRA		Manuscript	1937
CHAMBER ORCHESTRA			
SUITE FOR VIOLA AND WIND ORCHESTRA, OPUS 28 <i>14 instruments</i>	30 minutes	Manuscript	1937
CONCERTO FOR PIANO AND PERCUSSION ORCHESTRA		Manuscript	1937
CHORAL WORKS			
MASS SONG, OPUS 25 <i>a cappella, mixed voices</i>	5 minutes	Manuscript	1935
CHAMBER MUSIC			
STRING QUARTET No 1—FOUR PRELUDES, OPUS 1	17 minutes	Manuscript	1928
STRING QUARTET No 2—SIX MINI- TURES, OPUS 4	9 "	Manuscript	1930

ARTHUR CONN (Continued)

CHAMBER MUSIC	DURATION	PUBLISHER	DATE
STRING QUARTET No 3—CONCEPTIONS IN BRONZE, OPUS 7	20 minutes	Manuscript	1932
THE POT BELLED GODS, OPUS 8 string quartet, baritone	22 "	Manuscript	1933
MUSIC FOR BRASS INSTRUMENTS, OPUS 9 4 trumpets, 3 trombones	5 "	Manuscript	1933
THE TWELVE, OPUS 15 string quartet, declaimer	16 "	Manuscript	1934
PARAPHRASE ON A FOLK TUNE, OPUS 17, No 1 string quartet	4½ "	Manuscript	1935
STRING QUARTET No 4—HISTRIONICS, OPUS 24	25 "	Manuscript	1935
THREE IMPRESSIONS, OPUS 26, No 1 string quartet	2 "	Manuscript	1935
SUITE, OPUS 2 viola, piano	30 "	Manuscript	1930
SONATA, OPUS 6 violin, piano	35 "	Manuscript	1932
SUITE IN E MINOR, OPUS 10 violin, piano	14½ "	Manuscript	1933
MACHINE MUSIC, OPUS 20, No 2 2 pianos	7 "	Manuscript	1937
EPIGRAMS 2 violins and viola		Manuscript	1937
STAGE WORKS AND FILM MUSIC			
PRODUCING UNITS, OPUS 20, No 1 ensemble, piano	6 minutes	Manuscript	1934
TRIAL—a satire, OPUS 21 ensemble, piano	5 "	Manuscript	1934
MUSIC TO "TOO LATE TO DIE," OPUS 16—play in 3 acts 16 instruments, 26 players	40 "	Manuscript	1935
CHILDREN'S OPERA BASED ON OSCAR WILDE'S "THE YOUNG KING"		Manuscript	1937

ROSSETTER GLEASON COLE

Born in Clyde, Michigan, in 1866, he spent his early life on a farm and was educated in the public schools of Ann Arbor. He graduated from the University of Michigan, and later received an honorary Master of Arts degree. Through competitive examination he won a three-year free scholarship in the Royal Master-school for Composition under Bruch, in Berlin. In 1930 he was made an alumnus of the Michigan chapter of Phi Beta Kappa and in 1937 he received the honorary degree of Doctor of Music from Grinnell College, Iowa.

He has served three terms as president of the Music Teachers' National Association and four terms as dean of the Illinois chapter of the American Guild of Organists. He has been Professor of Music at Ripon College in Wisconsin, Grinnell College in Iowa and the University of Wisconsin. At present he is head of the theory department and dean of the Cosmopolitan School of Music, Chicago. Since 1908 he has been head of the music department in Columbia University Summer Sessions in New York City. His opera "The Maypole Lovers" was awarded the David Bispham medal.

"Symphonic Prelude," "Pioneer Overture," "Heroic Piece for Orchestra and Organ," and the "Ballade for Cello and Orchestra" have had performances with many of the orchestras in America. Choral organizations in Madison, Chicago, and Worcester have presented "The Rock of Liberty."

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONIC PRELUDE, OPUS 28	8 minutes	Manuscript	1914
PIONEER OVERTURE, OPUS 35	13 "	Manuscript	1918
HEROIC PIECE, OPUS 39 orchestra, organ, rescored for orchestra alone	9 "	Manuscript	1924
SUITE FROM "THE MAYPOLE LOVERS"	15 "	Manuscript	1935

CHORAL WORKS

THE ROCK OF LIBERTY soli, mixed chorus, orchestra	50 minutes	A P Schmidt Co	1920
THE BROKEN TROTH soli, women's voices, orchestra	40 "	H W Gray Co	1917

CHAMBER MUSIC

SONATA IN D MAJOR, OPUS 8 piano, violin	30 minutes	A P Schmidt Co	1917
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STAGE WORKS AND FILM MUSIC

THE MAYPOLE LOVERS—romantic opera in 3 acts	2 hours	Manuscript	1927
MERRY MOUNT—opera in 3 acts symphony orchestra	2 "	Manuscript	1928

ULRIC COLE

Born in New York City in 1905, the daughter of professional musicians, she began studying piano at the age of five. From 1913 to 1923 she worked under Grunn in Los Angeles. Her early piano compositions, written when she was eight years old, were published later in England as a book of children's pieces. She was a pupil of Goetschius from 1923 to 1924 in New York. The following three years brought fellowship awards with Goldmark in composition, and Lhevinne in piano at the Juilliard Graduate School. During her residence abroad, from 1927 to 1929, she studied with Boulanger. She teaches piano and theory and lectures on music.

Performances of her chamber music have been given in New York City, New Haven, Los Angeles, Pomona, and New Rochelle. "Sonata for Violin and Piano," "Fantasy Sonata," "Three Vignettes for Piano," "Divertimento," "Piano Quintet," and "Suite for String Quartet" have been broadcast by the Columbia and National Broadcasting Companies, and Stations KFI, WQXR, and WOR.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
CONCERTO FOR PIANO AND ORCHESTRA	25 minutes	Manuscript	1930
DIVERTIMENTO FOR STRING ORCHESTRA AND TWO PIANOS	16 "	J. Fischer & Bro for hire	1934
SUITE FOR ORCHESTRA		Manuscript	1937

CHAMBER MUSIC

SONATA FOR VIOLIN AND PIANO	20 minutes	S P A M.	1927
SONATA FOR VIOLIN AND PIANO, No 2	17 "	Manuscript	1929
SUITE FOR TRIO piano, violin, cello	18 "	Manuscript	1931
SUITE FOR STRING QUARTET	18 "	Manuscript	1936
QUARTET 2 violins, viola, cello	17 "	Manuscript	1932
PIANO QUINTET piano, string quartet	16 "	Manuscript	1936
FANTASY SONATA FOR PIANO	9 "	Manuscript	1933

FREDERICK SHEPHERD CONVERSE

Born in Newton, Massachusetts, in 1871 of New England background, he attended Harvard University where he studied music with Paine and graduated with highest honors in music. Later he worked with Chadwick, Rheinberger, and Baermann. After a brief attempt to make a career in business he decided to study music again and went to Munich to the Royal Academy of Music. In 1898 he graduated and the following year returned to the New England Conservatory in Boston, teaching harmony. In 1900 he became a member of the faculty at Harvard University, teaching composition; later he was appointed Assistant Professor in the music department. In order to devote himself to his composition he resigned from Harvard and some years later returned to the New England Conservatory as Dean of Music.

The David Bispham medal was awarded him for his opera "The Pipe of Desire," an early work which was produced in Boston and New York. The Boston Opera Company, which he helped to organize, also produced another work dating from this period called "The Sacrifice." His orchestral music has been performed by major orchestras in many cities of the United States, also in Paris, Vienna, Berlin, and London. "The Peace Pipe" for chorus was first presented at Chautauqua and repeated elsewhere. Several of his works for chamber music have been broadcast over NBC.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
ORMAZD—tone poem		18 minutes	H W Gray Co	1912
SYMPHONY C MINOR, No 1		40 "	Manuscript	1920
SYMPHONY E MAJOR, No 2		35 "	Manuscript	1921
SYMPHONY F MAJOR, No 3		35 "	Manuscript	1936
FLIVVER TEN MILLION—fantasie		13 "	C C Birchard & Co	1927
CALIFORNIA—Festival Scenes		15 "	C C Birchard & Co	1928
ELEGIAC POEM		18 "	Manuscript	1926
AVE ATQUE VALE—tone poem		13 "	Manuscript	1916
AMERICAN SKETCHES—symphonic suite		30 "	Edwin F Kalmus	1933
CHORAL WORKS				
THE PEACE PIPE—cantata		45 minutes	C C Birchard & Co	1914
mixed chorus, bantone solo, orchestra				
THE FLIGHT OF THE EAGLE—cantata		30 "	C C Birchard & Co	1930
THE ANSWER OF THE STARS—cantata		12 "	C C Birchard & Co	1920
PSALM—I WILL PRAISE THEE, O LORD			C C Birchard & Co	1929
mixed chorus, organ, piano, brass				
CHAMBER MUSIC				
SONATA FOR CELLO AND PIANO		30 minutes	Published	1912
TRIO FOR VIOLIN, CELLO AND PIANO		35 "	Manuscript	1931
STRING QUARTET E MINOR, No 3			Manuscript	
SONATA FOR VIOLIN AND PIANO			Manuscript	
STAGE WORKS AND FILM MUSIC				
THE IMMIGRANTS—opera			Manuscript	1914
SINBAD THE SAILOR—opera			Manuscript	1917
SCARECROW SKETCHES—film music				
"Puntan Passiona"			Oliver Ditson Co.	

AARON COPLAND

Born in Brooklyn, New York, in 1900, he was first educated at the public schools in Brooklyn and graduated from high school in 1918. His sister first taught him the piano and he continued his musical studies with Wolfsohn, Wittgenstein, and Adler. In 1918 he began to study theory with Goldmark who taught him for four years. In 1921 he enrolled as the first student of composition at the Fontainebleau School of Music and studied with Nadia Boulanger for the following three years. During this period he also studied piano for a short time with Ricardo Vines. He received the Guggenheim Fellowship in 1925 and it was renewed the following year. The RCA Victor Company award was given to him in 1930 for his "Dance Symphony."

His interest in American contemporary music in particular has led him to take an active part in various associations. In cooperation with Roger Sessions he organized the Copland-Sessions Concerts which presented American music during the years of 1928 to 1931. He was the first director of the American Festival of Contemporary Music at Yaddo, Saratoga Springs, during the first two years of its existence. He is an active member of the League of Composers' Executive Board and a director of the United States Section of the International Society for Contemporary Music. In 1935 he was lecturer on music at Harvard University and now lectures at the New School for Social Research. He has frequently contributed articles on music to many magazines including *Modern Music*, *American Mercury*, *New Republic*, etc.

His orchestral works have been played frequently by the orchestras in Boston, Rochester, Chicago, Cincinnati, Philadelphia, Hollywood Bowl, New York Stadium, as well as in Mexico and in France. His chamber works have had many performances in America and in Europe, as well as at the Elizabeth Coolidge Festivals, Yaddo Festival, etc. His ballet "Hear Ye, Hear Ye!" was first presented in Chicago and then in New York, and the "Second Hurricane," an opera for high-school performance, had several performances recently in New York City. The League of Composers commissioned him in the American Series to write a work which was presented by the Minneapolis Symphony. The CBS commissioned a work to be written for radio which was broadcast over a coast-to-coast network in their first American commission series. "A Dance Symphony" was put on the air by BBC and other major works have been broadcast over CBS and NBC. "Piano Variations," "Vitebsk," "Nocturne for Voice and Piano," and "Ukulele Serenade" have been recorded by the Columbia Phonograph Company, and the "Vocalise for Voice and Piano" has been recorded by N.M.Q.R.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
CORTÈGE MACABRE (from Grohg)	8 minutes	Manuscript	1923
SYMPHONY FOR ORGAN AND ORCHESTRA	25 "	Manuscript	1924
FIRST SYMPHONY	25 "	Cos Cob Press	1925
A DANCE SYMPHONY	20 "	Cos Cob Press	1925
CONCERTO FOR PIANO AND ORCHESTRA	18 "	Cos Cob Press	1926
SYMPHONIC ODE	20 "	Manuscript	1929

AARON COPLAND (Continued)

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SHORT SYMPHONY	15 minutes	Manuscript	1933
STATEMENTS	17 "	Manuscript	1935
EL SALÓN MEXICO	12 "	Manuscript	1936
THREE CABARET DANCES (arranged from "Hear Ye, Hear Ye!")	13 "	Manuscript	1937
MUSIC FOR RADIO	12 "	Manuscript	1937
CHAMBER ORCHESTRA			
MUSIC FOR THE THEATRE <i>five parts</i>	20 minutes	Cos Cob Press	1925
TWO PIECES FOR STRING ORCHESTRA	10 "	Manuscript	1928
PRELUDE FROM FIRST SYMPHONY	6 "	Manuscript	1934
CHORAL WORKS			
THE HOUSE ON THE HILL (E A Robinson) <i>a cappella, women's voices</i>	5 minutes	E C Schirmer	1925
AN IMMORALITY (Ezra Pound) <i>women's voices, piano</i>	5 "	E C Schirmer	1925
WHAT DO WE PLANT? <i>2 part with piano, for junior high-school chorus</i>	4 "	Ginn & Co	1936
CHAMBER MUSIC			
AS IT FELL UPON A DAY <i>soprano, flute, clarinet</i>	8 minutes	New Music	1923
TWO PIECES <i>violin, piano</i>	8 "	Schott Sohne	1926
TWO PIECES <i>string quartet</i>	10 "	Manuscript	1928
VITEBSK—study on a Jewish melody <i>violin, cello, piano</i>	11 "	Cos Cob Press	1929
PIANO VARIATIONS	10 "	Cos Cob Press	1930
ELEGIES <i>violin, viola</i>	6 "	Manuscript	1932
SEXTET (after the Short Symphony) <i>string quartet, piano, clarinet</i>	15 "	Manuscript	1937
STAGE WORKS AND FILM MUSIC			
GROHE—ballet in one act <i>1 male dancer, 3 female dancers, corps de ballet, symphony orchestra</i>	30 minutes	Manuscript	1932
HEAR YE, HEAR YE—ballet in one act <i>chamber orchestra, solo dancers, ballet</i>	35 "	Manuscript	1934
THE SECOND HURRICANE—a play-opera <i>for high-school performance chamber orchestra, choruses of high school children and adults, 7 solo parts</i>	1½ hours	C C Birchard & Co	1937

HENRY DIXON COWELL

Born in Menlo Park, California, in 1897, he is the grandson of an Episcopal Dean of Kildare, Ireland. His father moved to America and became a California newspaper editor for tennis, and a tennis coach at the San Francisco State Teachers College. His mother, Clarissa Dixon, was also a writer of books and magazine articles. Although he began to study the violin at the age of five, in his eighth year he decided to become a composer and gave his instrument away with the intention of acquiring more perfect hearing by developing his mind. As he had little training then, he composed chiefly without reference to any rules. He introduced the term "tone cluster" and this term has forced its way into the musical vocabulary. His interest in experiments has led him to write music of all kinds. At the University of California he received his first real training in music with Seeger. After serving in the army during the World War he returned to study with Woodman at the Institute of Applied Music. In 1923 he concertized in Europe as a pianist, and in 1931 and 1932 he received a Guggenheim Fellowship which took him to the University of Berlin to specialize in the study of comparative musicology.

He is an ardent crusader for new musical resources, which is the title of one of his books published in 1930. His symposium *American Composers on American Music* was published by the Stanford University Press. His more recent book is entitled *The Nature of Melody*, a text on melody writing. He is the founder of the *New Music Quarterly*, *New Music Orchestra Series*, and *New Music Quarterly Recordings* and he has been a member of many contemporary music societies. His activities and propaganda for contemporary art have been recognized in Europe as well as in America. He organized several series of lectures on music in the New School for Social Research. He has been instructor in music at Stanford University, Mills College, and the University of California. With Professor Leon Theremin's collaboration he developed the "rhythmicon"—an instrument designed to produce all kinds of rhythms and cross-rhythms—and this was first presented in a demonstration in New York in 1932.

"Concerto for Full Orchestra and Symphony" and "Synchrony" have been performed in Philadelphia, New York, Rochester, Paris, Budapest, Havana, etc. His chamber music has been heard all over Europe and America, and at the Federation of Music Clubs Convention and the Festival of American Music at Yaddo (Saratoga) and the League of Composers. "The Building of Banba" was presented as a ballet at the Halcyon California Festival. "Six Casual Developments" has been recorded by NM Q.R.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONY	45 minutes	Manuscript	1918
COMMUNICATION	8 "	Manuscript	1920
VESTIGES	10 "	Manuscript	1924
SOME MUSIC	12 "	Manuscript	1927
CONCERTO	18 "	M. Séart, Paris	1929
piano			

HENRY DIXON COWELL (Continued)

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYNCHRONY	15 minutes	Edition Adler	1930
TWO APPPOSITIONS	10 "	Manuscript	1931
RHYTHMICANA for rhythmicon, orchestra	20 "	Manuscript	1931
ORCHESTRAL SUITE	12 "	Manuscript	1932
IRISH SUITE IN THREE MOVEMENTS	12 "	Manuscript	1933
REEL	4 "	New Music	1933
FOUR CONTINUATIONS full string orchestra	16 "	Manuscript	1934
CHAMBER ORCHESTRA			
SYMPHONIETTA 14 instruments	15 minutes	Edition Adler	1928
CONCERTO—Irish Suite 12 strings, piano	15 "	Manuscript	1929
POLYPHONICA 12 instruments	6 "	Manuscript	1930
EXULTATION 10 strings	5 "	Edition Adler	1930
HEROIC DANCE 9 instruments	5 "	Manuscript	1931
COMPETITIVE SPORT 9 instruments	5 "	Manuscript	1931
STEEL AND STONE 9 instruments	5 "	Manuscript	1931
SUITE IN THREE MOVEMENTS 12 instruments	9 "	Manuscript	1935
SIX CASUAL DEVELOPMENTS 5 instruments	12 "	Manuscript	1935
CHORAL WORKS			
THE THISTLE FLOWER a cappella, women's voices	5 minutes	Manuscript	1928
CHAMBER MUSIC			
ENSEMBLE 2 violins, viola, 2 cellos	15 minutes	Associated Music Publishers, Inc	1925
SEVEN PARAGRAPHS—trios violin, viola, cello	10 "	Manuscript	1926
QUARTET	20 "	Manuscript	1927
SUITE violin, piano		Associated Music Publishers, Inc	
CHRYSANTHEMUMS 2 saxophones, 4 strings, soprano	5 "	Manuscript	1937
SEVEN ASSOCIATED MOVEMENTS violin, piano	15 "	Manuscript	1935

HENRY DIXON GOWELL (Continued)

CHAMBER MUSIC	DURATION	PUBLISHER	DATE
SIX CASUAL DEVELOPMENTS <i>clarinet, piano</i>	12 minutes	Manuscript	1934
UNITED QUARTET <i>string quartet</i>	15 "	Manuscript	1936
THREE OSTINATI WITH CHORALES <i>oboe, piano</i>	12 "	Manuscript	1937
LITTLE SUITE <i>violin, viola</i>	6 "	Manuscript	1937
MOSAIC QUARTET <i>string quartet</i>	10 "	New Music	1935
MOVEMENT <i>string quartet</i>	8 "	New Music	1934
SARABANDE <i>oboe, clarinet, percussion</i>	3 "	Manuscript	1937
MILITARY BAND WORKS			
SUITE IN FIVE MOVEMENTS <i>full band</i>	15 minutes	Manuscript	1936
REEL IRISH <i>full band</i>	5 "	Manuscript	1936
STAGE WORKS AND FILM MUSIC			
THE BUILDING OF BANBA—Ballet chorus, 14 piece orchestra, soprano, alto, tenor, 2 basses	1 hour	Manuscript	1922
ATLANTIS—Ballet theatre orchestra, 3 voices	30 minutes	Manuscript	1926

RUTH CRAWFORD

Born in East Liverpool, Ohio, in 1901, the daughter of a Methodist preacher, she began to teach piano at the School of Musical Art in Jacksonville, Florida, in 1918. Moving to Chicago in 1921 she studied for a year with Palmer and then entered the American Conservatory and studied harmony, counterpoint, composition, and orchestration with Weidig, and piano with Levy and Djane Herz. She taught at the American Conservatory from 1925 to 1929, and also at the Elmhurst College of Music. In 1930 she received a Guggenheim Fellowship, and spent 1930 and 1931 in Berlin and Paris. She received first prize in a national composition contest conducted by the Sigma Alpha Iota sorority in 1927, and a Juilliard scholarship for study with Weidig during 1927-29.

The past two years have been spent in Washington, where the work of her husband, Charles Seeger, in the Resettlement Administration has brought her firsthand acquaintance with American traditional music. She has edited the music for the second volume of *American Folksongs and Ballads* by John and Alan Lomax. This work includes the transcribing from phonograph disks of some two hundred songs recorded in the field. She has also recently completed twenty-four settings of traditional American songs as piano pieces for children.

Her music has been performed in New York, Chicago, San Francisco, Berlin, Hamburg, and other cities. In 1933 her "Three Songs for Contralto, Oboe, Piano and Percussion, with orchestral Ostinato" was chosen as one of two works to represent America at the International Festival of the International Society for Contemporary Music in Amsterdam. The Andante from her "String Quartet" has been recorded by N.M.Q.R.

COMPOSITIONS

CHAMBER ORCHESTRA	DURATION	PUBLISHER	DATE
TWO MOVEMENTS FOR CHAMBER ORCHESTRA 9 instruments	6 minutes	Photostat	1926
THREE SONGS contralto, 17 instruments	8 "	New Music	1932
CHORAL WORKS			
TWO CHANTS FOR WOMEN'S CHORUS a cappella, contralto, soprano	5 minutes	Manuscript	1930
CHAMBER MUSIC			
SONATA FOR VIOLIN AND PIANO	12 minutes		1927
SUITE FOR FOUR STRINGS AND PIANO	15 "	Photostat	1927
THREE MOVEMENTS FOR WINDS AND PIANO	8 "		1928
NINE PRELUDES FOR PIANO		New Music	1926
FOUR DIAPHONIC SUITES 2 celli, 2 clarinets, oboe and cello, flute	6 "	Manuscript	1930
STRING QUARTET	12 "	Photostat	1931

PAUL CRESTON

Born in New York City in 1906, of Italian parentage, he began to study the piano at the age of eight. Later he became a pupil of Randegger and of Dethier. He also studied organ with Yon, taught himself harmony, theory, and composition. He has done a great deal of research in acoustics, aesthetics, history of music, and musicotherapy, with special emphasis on Bach and Gregorian music.

Besides composing he is active as a teacher, accompanist, and organist and also in literary work.

His compositions have been performed at the Yaddo and Princeton Festivals of American Music, also at the New School for Social Research, and at Bennington College. The incidental music for the play "Iron Flowers" was presented at the Westchester County Center.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
PRELUDE AND DANCE	12 minutes	Manuscript	1932
SYMPHONY		Manuscript	1937

CHAMBER ORCHESTRA

OUT OF THE CRADLE ENDLESSLY ROCKING 18 instruments	12 minutes	Manuscript	1934
PARTITA flute, violin and strings	15 "	Manuscript	1937

CHORAL WORKS

THREE CHORALS FROM TAGORE a cappella	10 minutes	Manuscript	1936
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CHAMBER MUSIC

SUITE FOR ALTO SAXOPHONE AND PIANO	10 minutes	Manuscript	1935
STRING QUARTET	20 "	Manuscript	1936
SONATA FOR PIANO	20 "	Manuscript	1936
THREE POEMS FROM WALT WHITMAN cello, piano	9 "	Manuscript	1934
FOUR SONGS TO DEATH high voice	13 "	Manuscript	1935
THREE SONNETS medium voice	10 "	Manuscript	1936
SUITE FOR VIOLA AND PIANO		Manuscript	1937
SEVEN THESES FOR PIANO	10 "	New Music	1932
FIVE DANCES FOR PIANO	15 "	Manuscript	1932

STAGE WORKS AND FILM MUSIC

INCIDENTAL MUSIC TO "IRON FLOWERS" music for piano only	20 minutes	Manuscript	1933
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BAINBRIDGE CRIST

Born in Lawrenceburg, Indiana, in 1883, he is the son of a business man who was also a talented poet, artist, and amateur flutist. His mother was a pianist and writer, and their home was the center for intellectual and artistic gatherings. At the age of five his mother taught him the piano and later he studied the flute under Theodore Hahn. The family moved to Washington, D. C., when he was thirteen and he later entered George Washington University where he obtained his degree of L.L.B. He practiced law in Boston for six years. During his spare time he continued to compose and to play the flute in the Boston Orchestral Club. The desire to devote his entire time to music finally led him to abandon his career as a lawyer, and he left for Europe to study singing, theory, and orchestration under Juon and Landi.

On his return to America in 1915 he taught singing in Boston, and then in Washington. Later he returned to Europe to prepare some of his pupils for the opera. In 1927 he established a home on Cape Cod where his time has been divided between teaching and composing. He has always read a great deal and since his earliest years he has been interested in literary and mythological subjects in relation to music.

His orchestral works have been frequently performed in Europe and in America by many of the major symphonic orchestras, and there have been broadcasts of "Vienna-1913" over WJZ and NBC Red and Blue Networks; "Chinese Procession" over NBC, WOR, also "Caprice," "La Nuit Revêcue," "Evening," "Romance," and other works. "C'est Mon Ami" has been recorded by the Columbia Company.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
EGYPTIAN IMPRESSIONS—suite		Carl Fischer, Inc for hire	1914
ABISHARIEA violin, orchestra	10 minutes	Carl Fischer, Inc for hire	1921
COLOURED STARS—suite of 4 songs		Carl Fischer, Inc	1921
THE PARTING—poem voice, orchestra	17 "	Carl Fischer, Inc	1916
DROLLERIES FROM AN ORIENTAL DOLL'S HOUSE—suite of 6 songs		Carl Fischer, Inc	1920
O COME HITHER coloratura soprano, orchestra		Carl Fischer, Inc	1918
REMEMBER voice, orchestra		Carl Fischer, Inc	1930
CHINESE, ARABIAN AND NAUTCH DANCES		Carl Fischer, Inc	1922
INTERMEZZO		Carl Fischer, Inc	1921
DREAMS		Carl Fischer, Inc.	1924
YEARNING		Carl Fischer, Inc	1924
NOCTURNE		Carl Fischer, Inc	1924
AN OLD PORTRAIT		Carl Fischer, Inc.	1924
NOONTIME		G Schirmer, Inc.	1931
VOICE, orchestra			
EVENING		G. Schirmer, Inc.	1931
VOICE, orchestra			

BAINBRIDGE CRIST (Continued)

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
BY A SILENT SHORE voice, orchestra		G Schirmer, Inc	1932
KNOCK ON THE DOOR voice, orchestra		G Schirmer, Inc	1932
VIENNA—1913	6 minutes	M Witmark & Sons	1933
CHINESE PROCESSION		M Witmark & Sons	1933
JAPANESE NOCTURNE		M Witmark & Sons	1933
A BAG OF WHISTLES		Oliver Ditson Co	1915
		voice and piano	
		for hire	
HYMN TO NEFERTITI	15 "	Manuscript for hire	1936
LA NUIT REVÉCUE	9 "	Manuscript for hire	1933
FÊTE ESPAGNOLE	6 "	Manuscript for hire	1937
FRIVOLITÉ		Manuscript for hire	1934
ROMANCE		Manuscript for hire	1935

Most of the above works are published with piano accompaniment only, and can be hired for symphonic or reduced orchestra and solo parts. Many of these works for symphony orchestra have also been arranged for symphonic band.

CHORAL WORKS

YESTERYEAR mixed chorus		Carl Fischer, Inc	
A ROSE WILL FADE IN A DAY mixed chorus		Carl Fischer, Inc	
NINA BOBO mixed chorus		Carl Fischer, Inc	
THE OLD SOLDIER mixed chorus		Carl Fischer, Inc	
CHINESE MOTHER GOOSE RHYMES orchestra, women's chorus		Carl Fischer, Inc	
BALLERIA TU VILLANFLA women's chorus		Carl Fischer, Inc.	
LA BELLA MARCHERITA women's chorus		Carl Fischer, Inc	
THE WAY THAT LOVERS USE orchestra, women's chorus		Carl Fischer, Inc	
AIR DE CHASSE mixed chorus		Carl Fischer, Inc	
FROM THE STAR-LIT HEAVENS		Carl Fischer, Inc	
APRIL RAIN mixed chorus		Carl Fischer, Inc	
BALD HEAD LEE male chorus		Carl Fischer, Inc	
NOCTURNE mixed chorus		Harold Flammer, Inc	

STAGE WORKS AND FILM MUSIC

LE PIED DE LA MOMIE choreographic drama, 2 scenes	30 minutes	Manuscript for hire	1915
PREGIWA'S MARRIAGE—A Javanese Ballet one scene	30 "	Manuscript for hire	1920
THE SORCERESS	30 "	Manuscript for hire	1926

WALTER DAMROSCH

Born in Breslau, Germany, in 1862, he came to America when he was nine years old. His father's active musical life paved the way for his early career. When Leopold Damrosch died, his son Walter succeeded him as conductor of the Oratorio Society and the New York Symphony. He had early training in conducting operas as assistant to his father with the German productions at the Metropolitan Opera House, where he played violin in the orchestra. In 1894 he organized a new company which for five years gave German operas. He was the first to introduce Wagner's operas in many cities of the United States. For several years he conducted the Philharmonic Orchestra but when the New York Symphony Society was reorganized in 1891 he returned as its conductor and held this position for many years. During that year he inaugurated concerts for young people in America, with explanatory remarks about the music. During the World War he was requested by General Pershing to reorganize the American Army Bands and improve their musical status. The school for bandmasters and band musicians was therefore established at Chaumont and the War department appointed some of the foremost French musicians as professors. The Fontainebleau Summer School of Music for American students grew out of this movement.

In 1920, in response to an official invitation from France, Italy, and Belgium, the New York Symphony Orchestra, with Damrosch as conductor, made a tour of Europe. This was the first time that an American symphony orchestra had played in European centers. The first symphonic concert to be given over the air was with this orchestra in 1925. Since 1927 most of his time has been given to radio broadcasting. He was the first musician to conduct an orchestra with a nationwide hook-up from the Pacific Coast to the East. The NBC then appointed him as musical counsel for the company. He organized the NBC Music Appreciation Hour for school children all over the United States and Canada, and he has conducted many of the evening orchestral programs. He helped to organize and was president of the Musicians Emergency Fund. Honorary degrees in music have been conferred upon him by Columbia and Princeton universities.

The incidental music to the Greek dramas "Iphigenia in Aulis," "Medea," and "Electra" were first given in the open-air theatre of the University of California. The opera "Scarlet Letter" based on Hawthorne's novel was first introduced in Boston, and "Cyrano" (after Rostand's play) was later produced in New York. In 1937 "The Man without a Country" was given its première at the Metropolitan Opera House. "Abraham Lincoln's Song" was played at the Music Educators' National Conference. "Danny Deever" (set to Kipling's poem) is known today in every country and has been recorded by Victor.

WALTER DAMROSCH (Continued)**COMPOSITIONS**

CHORAL WORKS	PUBLISHER	DATE
MANILA TE DEUM chorus and orchestra	John Church Co	
ABRAHAM LINCOLN SONG bantone solo, chorus and orchestra	M Witmark & Sons	1935
THE VIRGIN MARY TO THE CHILD JESUS 2 motets for 6 voices	John Church Co vocal score	
THE CANTERBURY PILGRIMS cantata	John Church Co vocal score	

CHAMBER MUSIC

SONATA, OPUS 6 violin, piano	John Church Co
THE LOOKING GLASS voice, piano	Manuscript
DANNY DFFVER (also male voices)	John Church Co

STAGE WORKS AND FILM MUSIC

CYRANO DE BERGERAC—opera	G Schirmer, Inc
DOVE OF PEACE—opera	G Schirmer, Inc
SCARLET LETTER—opera	Breitkopf & Hartel, Berlin
INCIDENTAL MUSIC TO "MEDEA," "ELECTRA," AND "IPHIGENIA"	Manuscript
THE MAN WITHOUT A COUNTRY—opera	G Schirmer, Inc

MABEL WHEELER DANIELS

Born in Swampscott, Massachusetts, in 1879, she graduated *magna cum laude* from Radcliffe College, where she was director and soloist of the Glee Club. After composing three operettas for women's voices, she began to study composition and orchestration with Chadwick. Later, while a pupil of Thuille in Munich, she took the regular course at the Conservatory, and was awarded a prize in singing. Upon her return to the United States, her book, *An American Girl in Munich*, was published. She has received several prizes for composition, including a National Federation of Music Club Award; also an honorary Master of Arts degree from Tufts College. She was made an honorary member of Phi Beta Kappa. For some years she has been director of music at Simmons College, Boston.

Of her compositions, "Deep Forest" (version for full orchestra) has been heard in Boston, Washington, D C., and Weston, Connecticut, while the arrangement for chamber orchestra has had performances in New York, Detroit, and London. "Pirates' Island" has been presented by the Harrisburg, Chautauqua, and Philadelphia Symphony orchestras, and as a ballet at Robin Hood Dell, Philadelphia. "Exultate Deo," for mixed chorus, has been given with orchestra or with organ, in Boston, New York, Brooklyn, and other cities, and "Songs of Elfland" in St. Louis, Detroit, Boston, and elsewhere. Broadcasts over the National Broadcasting networks, WOR, WEEL, and other stations have included "Deep Forest" and "Pirates' Island."

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
PIRATES' ISLAND	6 minutes	J. Fischer & Bro. for hire	1932
DEEP FOREST—Prelude version for full orchestra	6½ "	J. Fischer & Bro. for hire	1934

CHAMBER ORCHESTRA

DEEP FOREST—Prelude for little symphony 13 instruments	6½ minutes	J. Fischer & Bro.	1931
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CHORAL WORKS

EXULTATE DEO mixed voices, orchestra	7 minutes	A. P. Schmidt Co. orch. parts for hire	1929
THE HOLY STAR mixed voices, orchestra	6 "	A. P. Schmidt Co.	1928
A HOLIDAY FANTASY mixed voices, orchestra	7½ "	A. P. Schmidt Co.	1928
THE CHRIST CHILD mixed voices, a cappella	4 "	A. P. Schmidt Co.	1931
CHORAL WORK FOR MIXED VOICES soprano soli, orchestra	20 "	J. Fischer & Bro.	1937

CHAMBER MUSIC

SONGS OF ELFLAND women's voices, soprano soli, flute, harp, strings, percussion	13 minutes	A. P. Schmidt Co.	1924
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WILLIAM LEVI DAWSON

Afro-American, born in Anniston, Alabama, in 1899, he graduated from the Tuskegee Institute in 1921 and then studied composition and orchestration at Washington College, Topeka, Kansas. He later studied theory and counterpoint at the Homer Institute of Fine Arts in Kansas City under Busch, and received the degree of Bachelor of Music in 1925. He went to Chicago and in 1927 he received the Master's degree in composition from the American Conservatory of Music where he studied with Weidig and continued his studies with Otterstrom.

He has held several positions as Director of Music in Topeka and in Kansas City and for three years was a member of the Chicago Civic Orchestra as first trombonist. Since 1931 he has been Director of the School of Music at Tuskegee Institute and also Director of the Tuskegee Choir. He is particularly interested in conducting and furthering the development of Negro music. In 1930 and 1931 he won the Rodman Wanamaker contest for composition.

His "Negro Folk Symphony, No. 1" has had several performances with the Philadelphia Orchestra in Philadelphia and New York, and with the Birmingham Civic Symphony and it has been broadcast by the Columbia Broadcasting System.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
NEGRO FOLK SYMPHONY, No. 1	35 minutes	Manuscript for hire	1931
SCHERZO	15 "	Manuscript	1930
CHORAL WORKS			
OUT IN THE FIELDS		Manuscript	1928
AIN'-A THAT GOOD NEWS a cappella		Manuscript	1937
BREAK, BREAK, BREAK with orchestra		Manuscript	1929
CHAMBER MUSIC			
TRIO IN A violin, cello, piano		Manuscript	1925
SONATA IN A violin, piano		Manuscript	1928

ERIC DELAMARTER

Born in Lansing, Michigan, in 1880, he has lived in Chicago for many years. He received the Eastman School Publication and the Society for the Publication of American Music awards. In addition to his career as composer and conductor he has been one of the leading organists in Chicago and the director of the music at the Fourth Presbyterian Church. For many years he has been assistant conductor for the Chicago Symphony Orchestra and conductor of the Chicago Civic Orchestra.

His music has been played by many of the symphonic orchestras in the United States.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
OVERTURE TO "THE FAUN"	6 minutes	Manuscript	1914
SYMPHONY IN D, No 1	26 "	Manuscript	1914
SERENADE	20 "	Manuscript	1915
PSALM CXLIV	14 "	Manuscript	1915
OVERTURE "MASQUERADE"	8 "	Manuscript	1916
FABLE OF THE HAPLESS FOLK TUNE	30 "	Manuscript	1917
SUITE FROM "THE BETROTHAL"	14 "	S P A M	1919
CONCERTO FOR ORGAN, No 1	24 "	Manuscript	1920
CONCERTO FOR ORGAN, No 2	27 "	Manuscript	1922
SYMPHONY No 2 (after Walt Whitman)	26 "	Manuscript	1926
THE DANCE OF LIFE—Suite for Ballet	20 "	Manuscript	1931
SYMPHONY No 3	45 "	Manuscript	1931
SYMPHONY No 4	24 "	Manuscript	1932
WEAVER OF TALES organ, chamber orchestra	14 "	Manuscript	1926

ROBERT MILLS DELANEY

Born in Baltimore, Maryland, in 1903, he began to study violin at the age of five. When his family moved to Wenonah, New Jersey, he was sent to the Military Academy and continued his lessons with Schradieck and Geiger. After two years of traveling around the world, he settled in Italy and returned to his musical studies. In 1921 he came back to America and entered the College of Music at the University of Southern California. From 1922 to 1927 he was in France studying violin with Capet, and then he enrolled as a pupil at the École Normale de Musique. Later he studied composition with Boulanger and Honegger. In 1929-30 he was awarded a Guggenheim Fellowship for two years, and in 1933 he won the Pulitzer Prize for his setting of Stephen Vincent Benét's "John Brown's Body."

He has taught theory at the School of Music in Concord, Massachusetts, and directed the music at the Santa Barbara School in California. In recent years part of his time has been spent in clearing new land and building up a California ranch. During this period he also composed a great many orchestral and choral works.

ROBERT MILLS DELANEY (Continued)

"John Brown's Song," a choral symphony, has been repeatedly performed by the Rochester Philharmonic and Eastman Chorus, the Boston Symphony, and Harvard-Radcliffe Glee Clubs, etc., and broadcast over WHAM, Rochester. "Night" was performed in Concord and San Francisco, many other works have been given in New York, Worcester, and other cities. "The Constant Couple" was first performed by the Rochester Philharmonic. His chamber music has been widely presented in America and in Europe. Most of the texts for his choral music are written by his wife, Ellen Emerson, the great-granddaughter of Ralph Waldo Emerson.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
THE CONSTANT COUPLE—suite		20 minutes	Manuscript for hire	1926
PASTORAL MOVEMENT—tone poem		11 "	Manuscript	1930
DON QUIXOTE SYMPHONY		38 "	Manuscript 2 pianos only	1927
SYMPHONIC PIECE No I		21 "	Manuscript for hire	1935
SYMPHONIC PIECE No II		19 "	Manuscript	1937
CHAMBER ORCHESTRA				
ADAGIO violin solo, string orchestra		9 minutes	Manuscript for hire	1935
CHORAL WORKS				
TWO CHORUSES FOR WOMEN'S VOICES a cappella		8 minutes	E C Schirmer Music Co	1930
TWO CHORUSES FOR MIXED VOICES a cappella		10 "	E C Schirmer Music Co	1930
JOHN BROWN'S SONG—choral symphony		26 "	E C Schirmer Music Co	1931
BLAKE CYCLE chorus, orchestra		20 "	Manuscript	1930
NIGHT (text—William Blake) string orchestra, piano		20 "	E C Schirmer Music Co for hire	1934
THREE ARRANGEMENTS FOR WOMEN'S VOICES piano 4 hands		7 "	E C Schirmer Music Co	1934
CHORALIA—SIX ARRANGEMENTS FOR WOMEN'S VOICES piano 2 and 4 hands		16 "	E C Schirmer Music Co	1936
CHORALIA No. II piano 2 hands		1½ hours	Manuscript	1937
MY SOUL THERE IS A COUNTRY chorus, orchestra			Manuscript	1937
CHAMBER MUSIC				
SECOND STRING QUARTET		15 minutes	Manuscript	1930
THIRD STRING QUARTET		28 "	Manuscript	1930
VIOLIN SONATA		22 "	Manuscript	1927

R. NATHANIEL DETT

Born in 1882 in Drummondville (Ontario), Canada, he is a Negro composer who first studied at the Lockport Conservatory of Music, and later took his degree of Bachelor of Music at Oberlin College. He received the honorary title of Doctor of Music from Oberlin College and from Howard University. At the Eastman School he received a Master's degree and then went to Paris to study with Boulanger. In 1920 he won the Harvard Bowdoin prize for his essay "The Emancipation of Negro Music," and in 1927 he received the first award of the Harmon Foundation for creative music. He was made an honorary member of the Coleridge-Taylor Society in England and a life member of Pi Kappa Lambda at Oberlin College. He received the award of the Palm and Ribbon from the Royal Belgian Band by order of the Queen of Belgium. Since 1913 he has been in charge of the music at Hampton Institute in Virginia and has conducted the Hampton choral group in concerts.

The development of Negro music has been his special interest. He has published five books of Negro spirituals, the Negro anthem which he wrote was used on a tour with a choir throughout Europe and in the United States (sponsored by the Elizabeth Sprague Coolidge Foundation). He has written verse and a number of his poems have been published. For some years he has been working on the oratorio "The Ordering of Moses" based on biblical text and Negro folklore, which was lately presented at the Cincinnati Music Festival.

Among his other works "Listen to the Lambs" has had many performances in America and in Europe. "The Chariot Jubilee" has been heard in Boston, Syracuse, Cleveland, and Oberlin. There have been broadcasts of his music over NBC and WHAM (Rochester). "Juba Dance" and "Follow Me" are recorded by Victor. He was recently commissioned by the CBS to write a work for radio to be broadcast in 1938.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER
ENCHANTMENT SUITE—with harp	18 minutes	Manuscript
LISTEN TO THE LAMBS—fantasia for violin	8 "	Manuscript
JUBA DANCE FROM "IN THE BOTTOMS"	4 "	Clayton F. Summy
TROPIC WINTER—orchestral suite		Manuscript
SYMPHONY IN E MINOR		Manuscript

CHORAL WORKS

There are a great many Negro spirituals and choral works not listed here

CHAMBER MUSIC

MAGNOLIA piano suite	15 minutes	Clayton F. Summy
IN THE BOTTOMS piano suite	15 "	Clayton F. Summy
ENCHANTMENT piano suite	12 "	John Church Co.
CINNAMON GROVE piano suite	12 "	John Church Co.
TROPIC WINTER piano suite	15 "	Clayton F. Summy
SYMPHONIC SUITE IN E MINOR piano suite	23 "	Manuscript

DAVID LEO DIAMOND

Born in Rochester, New York, in 1915, of Austrian parents, he began to study music at the age of eight. In 1928 he enrolled as a pupil at the Cleveland Institute, studying composition with De Ribaupierre. From 1932 to 1934 he worked with Rogers at the Eastman School of Music. He was a pupil of Sessions and Boepple at the New Music School where he was awarded scholarships from 1934 to 1936. During the summer of 1937 he studied critical pedagogy with Boulanger at Fontainebleau. His "Sinfonietta for Orchestra" was awarded the Elfrida Whiteman Fellowship in 1935, and he received the Juilliard Publication Award in 1937 for his "Psalm for Orchestra." In 1937 he was commissioned by the League of Composers in the American Commission Series to write a work for small ensemble.

A number of his compositions have been given with the New York Philharmonic Chamber Symphony, the Rochester Philharmonic, the Philadelphia Chamber Orchestra, among them "Psalm," "Ballade," "Concerto for Violin and Orchestra," "Sinfonietta," "Chamber Symphony," and other works.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
SINFONIETTA		10 minutes	Robbins, Inc for hire	1934
SYMPHONY IN D MAJOR		25 "	Manuscript	1935
THRENODY		8 "	Manuscript	1935
PSALM		7 "	Edwin F. Kalmus	1936
CONCERTO FOR VIOLIN AND ORCHESTRA		15 "	Manuscript	1936
FIRST SUITE FROM BALLET "TOM"		12 "	Manuscript	1937
SERENADE FOR STRING ORCHESTRA			Manuscript	1937
VARIATIONS			Manuscript	1937
CHAMBER ORCHESTRA				
HOMMAGE À SATIE		6 minutes	Manuscript	1934
DIVERTIMENTO FOR PIANO		10 "	Manuscript	1935
BALLADE		6 "	Manuscript	1935
CONCERTO FOR HARPSICHORD			Manuscript	1937
CHORAL WORKS				
A NIGHT LITANY (text by Ezra Pound)		8 minutes	Manuscript	1935
tenor, mixed chorus, orchestra				
TWO A CAPPELLA CHORUSES		6 "	Manuscript	1935
CHAMBER MUSIC				
SONATINA FOR PIANO		5 minutes	Manuscript	1935
PARTITA FOR OBOE, BASSOON AND PIANO		10 "	Manuscript	1935
SONATA FOR VIOLONCELLO AND PIANO		10 "	Manuscript	1936
CHAMBER SYMPHONY		18 "	Manuscript	1936
FOUR LADIES—song cycle		5 "	Manuscript	1935
CHAMBER MUSIC				
CONCERTO		20 "	Manuscript	1936
SONATA IN A MINOR FOR PIANO		15 "	Manuscript	1937
SONATINA FOR VIOLIN AND PIANO		6 "	Manuscript	1937

DAVID LEO DIAMOND (Continued)

CHAMBER MUSIC	DURATION	PUBLISHER	DATE
TRIO IN G MAJOR	25 minutes	Manuscript	1937
QUINTET IN B MINOR flute, string trio, piano		Manuscript	1937
STAGE WORKS AND FILM MUSIC			
TOM—a ballet in four episodes (scenario by E. E. Cummings) mixed chorus, large orchestra	2 hours	Manuscript	1937

RICHARD FRANK DONOVAN

Born in New Haven, Connecticut, in 1891, he studied at the Yale University School of Music, the Institute of Musical Art, New York, and for a short time in Paris under Widor. He taught at Smith College and the Institute of Musical Art, and is now a member of the faculty of Yale University School of Music. He is assistant conductor of the Symphony Orchestra and of the Bach Cantata Club of New Haven, and organist and director of the choir at Christ Church, New Haven. His interest in plain song and sixteenth-century polyphonic music has encouraged him to feature it in the musical part of the church service.

Some of his compositions have been broadcast over WQXR. Recordings have been made of his "Suite for Piano" and "Songs for Soprano and String Quartet" by NMQR.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SMOKE AND STEEL—symphonic poem	15 minutes	Manuscript	1932
CHAMBER ORCHESTRA			
WOOD-NOTES	10 minutes	Manuscript	1926
SYMPHONY FOR CHAMBER ORCHESTRA	25 "	Manuscript	1937
CHORAL WORKS			
CHanson of the Bells of Oseney women's voices, piano	7 minutes	Galaxy Music Corp	1930
TO ALL YOU LADIES NOW AT LAND tenor or soprano solo, men's voices, orchestra or piano	7 "	Galaxy Music Corp	1932
FOUR UNACCOMPANIED CHORUSES for women's voices	15 "	Manuscript	1937
Many smaller choral works and church music not listed here			
CHAMBER MUSIC			
SEXTET FOR WIND INSTRUMENTS AND PIANO	18 minutes	Manuscript	1932
SUITE FOR PIANO	7 "	New Music	1933
FOUR SONGS FOR SOPRANO AND STRING QUARTET	11 "	Manuscript	1933
TRIO—violin, cello, piano	8 "	Manuscript	1937

ARCADY DUBENSKY

Born in Viatka, Russia, in 1890, he became a member of the Viatka Cathedral choir when he was eight years old. At thirteen he played violin in the theatre orchestra and continued to sing in the cathedral choir. In 1904 he went to Moscow, and, receiving a scholarship in the Moscow Conservatory of Music, studied violin with Grjmalı and counterpoint with Iljinsky. Two years after graduating from the conservatory he became first violinist of the Moscow Imperial Opera Orchestra, and began studying conducting with the ballet director Arends. In 1919 he left Russia, and since 1921 has lived in New York where he is now a member of the Philharmonic Symphony Orchestra.

His compositions have been given by the leading symphonic organizations in various cities in the United States and abroad, they include "Fugue for Eighteen Violins," "Caprice for Piccolo-Flute," "Russian Bells," "Valse-Fantasy," "Tom Sawyer Overture," "The Raven," "Romance with Double-Bass," "Suite for Nine Flutes," and "Andante and Scherzo." Many smaller works are played often in concerts and broadcasts. "The Raven," "Gossips," and the "Fugue for Eighteen Violins" have been recorded by Victor.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONY IN G MINOR		Manuscript	1916
SUITE		G. Schirmer, Inc.	1927
THREE COMPOSITIONS FOR ORCHESTRA		G. Schirmer, Inc.	1928
INTERMEZZO AND COMPLIMENT		G. Schirmer, Inc.	1927
ANDANTE AND SCHERZO FOR FLUTE AND ORCHESTRA		Manuscript	1928
RUSSIAN BELLS—Symphonic Poem	10 minutes	Manuscript	1928
VALSE		Manuscript	1930
THE RAVEN—Melo Declamation		G. Ricordi	1931
CAPRICE FOR PICCOLO-FLUTE WITH ORCHESTRA		G. Ricordi	1930
GOSSIPS	3 "	Carl Fischer, Inc.	1930
PRELUDE AND FUGUE		Manuscript	1932
RAJAH—Arabian Dance	2 "	Associated Music Publishers	1932
REMINISCENCES—Andante		Associated Music Publishers	1932
OLD RUSSIAN SOLDIERS' SONG	2 "	Associated Music Publishers	1932
LEGEND		Manuscript	1932
ITALIAN OVERTURE—for Children's Concerts		Manuscript	1936
SERENADE		Manuscript	1936
POLITICAL SUITE		Manuscript	1936
TOM SAWYER—Overture	7 "	G. Ricordi	1936

ARCADY DUBENSKY (Continued)

CHAMBER ORCHESTRA	DURATION	PUBLISHER	DATE
VALSE—Fantasy for C Bass and Piano		Manuscript	1916
SUITE ABC—for Children's Concerts		Manuscript	1932
FUGUE FOR EIGHTEEN VIOLINS		G Ricordi	1932
VARIATIONS FOR EIGHT CLARINETS		Manuscript	1932
PRELUDE AND FUGUE FOR FOUR C-BASSES		Manuscript	1934
SUITE FOR FOUR TRUMPETS		Manuscript	1934
SUITE FOR NINE FLUTES 1 piccolo, 1 alto flute, 7 gr flutes		Manuscript	1935
SUITE FOR STRING ORCHESTRA	14 minutes	G Ricordi	1936
PRELUDE FOR STRING ORCHESTRA	3½ "	Manuscript	1936
RONDO AND GIGUE FOR STRING ORCHESTRA		Manuscript	1937
SEVEN TRANSCRIPTIONS FOR STRING ORCHESTRA		Associated Music Publishers	1937
CHAMBER MUSIC			
PASSACAGLIA FOR VIOLIN AND CELLO		Manuscript	1931
STRING QUARTET IN C		Manuscript	1932
STRING SEXTET IN C		Manuscript	1933
PRELUDE AND FUGUE FOR FOUR BASSOONS		Manuscript	1933
THEME AND VARIATIONS FOR FOUR HORNS		Manuscript	1932
PRELUDE AND FUGUE FOR FOUR HORNS		Manuscript	1933
STAGE WORKS AND FILM MUSIC			
ROMANCE WITH DOUBLE-BASS—Opera Miniature 3 acts with prologue and epilogue		Manuscript	1916
DOWN TOWN—opera in 3 acts		Manuscript	1930
THE RAVEN—Melo-Declamation		G Ricordi	1931
ON HIGHWAY—opera in one act	60 minutes	Manuscript	1936
FOUR COMPOSITIONS FOR ORCHESTRA— film music		G Schirmer, Inc	1928

JOHN WOODS DUKE

Born in Cumberland, Maryland, in 1899, he attended Peabody Conservatory from 1915 to 1918, where he studied composition with Strube. From 1919 to 1923 he lived in New York City. He became a pupil of Cannon in piano, and also studied counterpoint with Brockway. He spent the years 1929 to 1930 in Europe working with Schnabel and Boulanger. He was chairman of the Yaddo Music Committee for the summer of 1936.

He has appeared as pianist in various cities, and has done editorial work for the Ampico Laboratories. Since 1923 he has been Associate Professor of Music at Smith College, Northampton, Massachusetts. His special interests are composing songs and performing modern piano works.

His compositions have been presented at the Yaddo Festival of American Music, and in Northampton and Princeton.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
OVERTURE IN D MINOR <i>string orchestra</i>	10 minutes	Manuscript	1928
CHAMBER MUSIC			
SUITE FOR VIOLONCELLO ALONE	12 minutes	Manuscript	1934
THREE SONGS IN PRAISE OF DEATH <i>voice, string quartet</i>	10 "	Manuscript	1935
THREE SONGS FOR BARITONE (A. E. Housman)	10 "	Manuscript	1935
FANTASIE IN A MINOR <i>violin, piano</i>	8 "	Manuscript	1937
TRIO FOR VIOLIN, VIOLA AND CELLO		Manuscript	1937

VLADIMIR DUKELSKY (VERNON DUKE)

Born in Pskoff, Russia, in 1903 of Georgian and Spanish ancestry, he has had a dual career as composer of classical and of popular music. At the age of eight he had already written a ballet in fourteen acts and from his thirteenth year on he wrote prolifically. He studied composition in Russia with Glière and piano with Dombrovsky and entered the Kiev Conservatory of Music at the age of thirteen.

In 1920 during the civil war he moved to Turkey where he lived for two years. Then he went to Paris and London. While in Paris in 1924 Diaghilev heard his "Piano Concerto" and thereupon commissioned the ballet "Zephyr and Flora" which was presented in the Russian Ballet's repertoire all over Europe. In 1929 he moved to America where he has since become a citizen.

He tried to write jazz during the years in Constantinople but it was only after his arrival in America that he succeeded in selling his tunes, and in publishing a two-piano arrangement of George Gershwin's "Rhapsody in Blue". Since 1926, when his operetta "Yvonne" was produced in London, he has written both popular and classical music, using the name of Vernon Duke for his musical comedies and all compositions in lighter vein. In this category is the score for the 1936 Ziegfeld Follies, also a considerable part of "The Show Is On", "Garrick Gaieties," "Walk a Little Faster," "Americana," "Three's a Crowd," etc. A number of his songs have been recorded, outstanding among them being "April in Paris."

The major symphonic works, which have had repeated performances, include the "Symphony No. 1" played in Boston, New York, and Paris, "Symphony No. 2" in Boston, Chicago, Paris, Warsaw, and in London at the International Society for Contemporary Music Festival in 1931. His ballets have been produced in New York and in Paris and there have been frequent performances of many of his chamber works. The light music has often been broadcast. His writing for film music has been with Paramount. Recently he worked for United Artists and added two ballets and several songs to the score for the "Goldwyn Follies" which had been left unfinished by the late George Gershwin. "The End of St. Petersburg" had its première with the Schola Cantorum and the Philharmonic-Symphony Orchestra.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONY No. 1, F MAJOR	16 minutes	Manuscript	1928
SYMPHONY No. 2, D \flat MAJOR	17 "	Manuscript	1929
DÉDICACES soprano solo, piano solo, orchestra	20 "	Manuscript	1935
CONCERTO, C MAJOR piano	20 "	Heugel	1924

VLADIMIR DUKELSKY (VERNON DUKE) (Continued)

CHAMBER ORCHESTRA	DURATION	PUBLISHER	DATE
BALLADE FOR PIANO AND CHAMBER ORCHESTRA	11 minutes	Manuscript	1931
DUSHENKA duet for women's voices and chamber orchestra	6 "	Edition de Musique	1927

CHORAL WORKS

EPITAPH soprano solo, mixed chorus, orchestra	10 minutes	Manuscript	1932
THE END OF ST PETERSBURG—oratorio 3 soloists, chorus, orchestra	40 "	Manuscript	1937

CHAMBER MUSIC

TRIO (VARIATIONS) flute, bassoon, piano	11 minutes	Edition Russe	1930
SONATA, Eb MAJOR piano solo	14 "	Edition Russe	1927
CAPRICCIO MEXICANO violin, piano	7 "	Manuscript	1933
ETUDE piano, bassoon	4 "	Manuscript	1932

STAGE WORKS AND FILM MUSIC

ZEPHYR AND FLORA—ballet large orchestra	35 minutes	Edition Russe	1925
PUBLIC GARDENS—ballet large orchestra	35 "	Manuscript	1935
DEMOISELLE PAYSANNE—opera in 2 acts (text by Pushkin)	1 ½ hours	Manuscript	1928
FIELD DAY—ballet (based on music by John Field)	30 minutes	Manuscript	1936

HENRY EICHHEIM

Born in Chicago, Illinois, in 1870, he received his early musical education at the Chicago College of Music. His father was a leading violoncellist in Chicago and played with the Theodore Thomas Orchestra. His first position was as violinist, also with the Thomas Orchestra. He studied with Becker and Jacobsohn at the Chicago Musical College and received a first prize for violin playing. In 1890 he joined the Boston Symphony and for twenty-two years he remained with them as one of the first violinists. For four years he conducted the Symphony Orchestra at Winchester, Massachusetts. Since 1912 he has devoted himself to composing and occasional recitals. Frequently he conducts his own works in America and in Europe. On his tours through the Orient he became interested in the music of the East, collecting as he traveled a great deal of musical material and a number of unusual instruments. Introducing in his compositions the native street cries of Korea and Siam led him to use the native bells and gongs. His "Oriental Sketches" (with Oriental instruments) was written for the Elizabeth Coolidge Festival in Pittsfield in 1921. Among his orchestral compositions, "Java," the first movement of a trilogy, represents one of the first serious attempts to reconstruct the music of the East and bring it to the attention of the Western concert audience. He is a Fellow of the Asiatic Society of Japan.

His orchestral works have been performed by the symphonic orchestras of Philadelphia, Minneapolis, Chicago, Boston, Rochester, San Francisco, and other cities, and the ballets have been given repeated performances on the stage or in symphonic version in America and in Europe. The "Oriental Impressions" received the Award from the Society for Publication of American Music. The "Japanese Nocturne," for orchestra, has been recorded by Victor.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
ORIENTAL IMPRESSIONS			Manuscript	1922
14 Oriental instruments			for hire	
CHINESE LEGEND—ballet		5 minutes	Manuscript	1924
Oriental instruments				
BURMA—orchestra suite		15 "	Manuscript	1927
special bells, disks				
JAVA—1st Movement of Triptych		12 "	Manuscript	1929
special Japanese instruments				
CHAMBER ORCHESTRA				
ORIENTAL IMPRESSIONS			S P A M	1921
Oriental instruments			G Schirmer, Inc	
MALAY MOSAIC		20 minutes	Manuscript	1924
instruments in Malay Mosaic with 12				
instruments in chamber orchestra				
STAGE WORKS AND FILM MUSIC				
CHINESE LEGEND—ballet		25 minutes	Manuscript	1924
A BURMESE PWE—ballet		20 "	Manuscript	1926
THE MOON, MY SHADOW AND I—				
a Chinese ballet		10 "	Manuscript	1926
soprano, female chorus				

ALBERT ISRAEL ELKUS

Born in Sacramento, California, in 1884, he studied at the University of California and received his degrees of Bachelor of Arts in 1906 and Master of Arts in 1907. Among his music teachers were Lhevinne, Bauer, Prohaska, Fuchs, Schumann, and Schalk. In 1929 he went to Mills College to lecture on music and after a few years he became instructor of piano at the college. From 1922 to 1935 he taught piano, theory, and composition at the San Francisco Conservatory of Music and musical theory at the Dominican College and at San Rafael, California. He gave a series of lectures on "Form and Style in Music" at Leland Stanford University. From 1931 to 1935 he lectured at the University of California, where since 1935 he has been full Professor of Music. He is coeditor of *The Letters and Papers of Oscar Weil* (California Book Club, 1923).

Most of his orchestral works have been played by the symphonic organizations of San Francisco, Los Angeles, and Detroit, and the "Concertino on Lezione III of Ariosto" has also been heard in England, France, and Sweden.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
IMPRESSIONS FROM A GREEK TRAGEDY	17 minutes	Kalmus	1921
ON A MERRY FOLK TUNE	4 "	Manuscript	1924

CHAMBER ORCHESTRA

CONCERTINO ON LEZIONE III OF ARIOSTO cello, string orchestra with tympani, also cello, piano	12 minutes	Universal Edition, Vienna	1917
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CHORAL WORKS

I AM THE REAPER (Henley) men's voices, piano accompaniment	H W Gray Co	1921
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CHAMBER MUSIC

SERENADE FOR STRING QUARTET	Manuscript	1921
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HERBERT ELWELL

Born in Minneapolis, Minnesota, in 1898, he was a student of the University of Minnesota and then came to New York in 1919 to study counterpoint with Ernest Bloch. In 1922 he went abroad and studied with Nadia Boulanger for several years. He received the Fellowship from the American Academy in Rome in 1926 and lived in Paris, Rome, and London for about six years.

In 1932 he succeeded James H. Rogers as music critic for the *Cleveland Plain Dealer* and then became program-note annotator for the Cleveland Symphony. Since 1928 he has been at the head of the theory and composition departments at the Cleveland Institute of Music. He received the Eastman School Publication Award.

His Suite from "The Happy Hypocrite" was performed by the Augusteo Orchestra in Rome and by the Cleveland, Rochester, and Detroit orchestras in America and broadcast in Germany. The ballet for this work was also presented in New York at the Dance Repertory Theatre, and the "Quintet for Strings and Piano" has had frequent performances in America and in Europe.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
SUITE FROM "THE HAPPY HYPOCRITE"	18 minutes	C. C. Birchard & Co	1925	
ORCHESTRAL SKETCHES		Manuscript	1937	
CHORAL WORKS				
CANTATA		Manuscript	1937	
CHAMBER MUSIC				
QUINTET FOR STRINGS AND PIANO		Manuscript	1923	
PIANO SONATA	15 minutes	Oxford University Press	1926	
SONATA FOR VIOLIN AND PIANO		Manuscript	1927	
one movement				
DIVERTIMENTO FOR STRING QUARTET		Manuscript	1929	
STRING QUARTET		Manuscript	1937	
STAGE WORKS AND FILM MUSIC				
THE HAPPY HYPOCRITE—ballet		Manuscript	1925	

A. LEHMAN ENGEL

Born in Jackson, Mississippi, in 1910, he studied at the Cincinnati Conservatory of Music and the Cincinnati College of Music, then moved to New York to work with Lora and Trucco. Receiving a Juilliard Fellowship, he studied composition for four years under Goldmark and later with Sessions.

He has conducted many contemporary works, among them the premières of Kurt Weill's "Johnny Johnson" and "Der Jasager," Aaron Copland's "Second Hurricane," Marc Blitzstein's "The Cradle Will Rock," and his own music for "Murder in the Cathedral" and "Within the Gates." He is the organizer and conductor of the Madrigal Singers who give concerts, broadcast over NBC and CBS and who record for the Columbia Phonograph Company. He teaches music at the Katharine Gibbs School, the Neighborhood Playhouse Studios, and the Music School of the Henry Street Settlement.

His choral works "Rain," "Rest," and "Chansons Innocentes" have had performances by the Dessoff Choirs in New York, the Westminster Choir in Princeton, at the Moscow Festival in the USSR, and in Vienna with the Wiener Frauenkammerchor. His ballets have been produced frequently, including Radio City Music Hall and with the Philadelphia Orchestra. A large number of works with incidental music have had performances in Cincinnati, Cleveland, the Bar Harbor Drama Festival, and in other parts of the United States.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
JUNGLE DANCE	5 minutes	Manuscript	1930
INTRODUCTION AND ALLEGRETTO	5 "	Manuscript	1932
SCIENTIFIC CREATION	5 "	Manuscript	1935
TRADITIONS	10 "	Manuscript	1935

CHAMBER ORCHESTRA

EXCERPTS FROM "Job" tenor solo	10 minutes	New Music	1932
CEREMONIALS baritone solo	15 "	Manuscript	1932

CHORAL WORKS

RAIN mixed voices, a cappella	5 minutes	Chester, Ltd	1932
CHANSONS INNOCENTES women's voices, piano	5 "	Manuscript	1932
REST mixed voices, a cappella	3 "	Manuscript	1936

CHAMBER MUSIC

STRING QUARTET No 1	15 minutes	Manuscript	1934
PIANO SONATA	12 "	Manuscript	1936

A. LEHMAN ENGEL (Continued)**STAGE WORKS AND FILM MUSIC**

	DURATION	PUBLISHER	DATE
MEDEA—opera large orchestra, dancers, chorus	35 minutes	Manuscript	1935
MUSIC TO ELIOT'S "MURDER IN THE CATHEDRAL" 20 instruments, singing and speaking chorus	1 ½ hours	Manuscript	1936
MUSIC TO O'CASTY'S "WITHIN THE GATES"—8 instruments	1 ½ hours	Manuscript	1934
MUSIC TO ARISTOPHANES' "BIRDS" 2 pianos	1 hour	Manuscript	1935
MUSIC TO DANA BURNET'S "IT IS A STRANGE HOUSE" chamber orchestra	1 "	Manuscript	1934
MUSIC TO MICHAEL STRANGE'S "FOREVER YOUNG" chorus, brass		Manuscript	1936
MUSIC TO CHOPPENING'S "EMPEROR'S NEW CLOTHES"—8 instruments	1 "	Manuscript	1936
MUSIC TO HAILFARN'S "HORSE PLAY" small orchestra	1 "	Manuscript	1936
MUSIC TO THERESA HILBURN'S "A HERO IS BORN"—16 instruments		Manuscript	1937
PHOBIA—ballet	45 minutes	Manuscript	1933
PIERROT OF THE MINUTE—opera	1 hour	Manuscript	1927

CARL ENGEL

Born in Paris, in 1883, he was educated at the Strasbourg and Munich universities. He studied composition with Thuille in Munich. In 1905 he came to the United States and from 1909 to 1921 was editor and music advisor for the Boston Music Company. In 1922 he became chief of the music division of the Library of Congress, on the staff of which he is now honorary consultant. He is president of G. Schirmer, Inc., and editor of the *Musical Quarterly*. He is a fellow of the American Academy of Arts and Sciences, an honorary member of the Harvard Musical Association, and a member of the board of the United States Section of the International Society for Contemporary Music. He is on the Advisory Board of the League of Composers, also a member of the International Society of Musicology and Société Française de Musicologie. He has composed songs, choral and instrumental transcriptions, and pieces for piano and strings. "Triptych" has been performed in Boston, New York, Chicago, Washington, Berlin, London, and other cities.

COMPOSITIONS

CHAMBER MUSIC	DURATION	PUBLISHER	DATE
TRIPTYCH—sonata in three movements	35 minutes	Boston Music Co.	1920

CARL EPPERT

Born in Carbon (Clay County), Indiana, in 1882, he studied harmony and piano for one year at the American Conservatory in Chicago with Harris and Wells. From 1907 to 1914, while in Berlin, Germany, he was a pupil in harmony, counterpoint, composition, and orchestration of Kaun, and studied conducting and score reading under Nikisch and Kunwald. He received the National Broadcasting Company orchestra award in 1932, and is an honorary life member of the American Federation of Musicians.

From 1903 to 1907 he was organizer and conductor of the Terre Haute Symphony Orchestra. In 1913 he was guest conductor in Germany, and for several years taught theory in Berlin. He then conducted the Grand Opera Company in Seattle, and also taught theory. From 1921 to 1923 he was dean of all theoretical branches at the Wisconsin Conservatory of Music. He was associated with the Milwaukee Institute of Music, and the Wisconsin College of Music. He founded and conducted the Milwaukee Civic and Symphony orchestras from 1923 to 1926.

There have been many performances of his orchestral works in Chicago, Cincinnati, Cleveland, Rochester, Milwaukee, also in Germany. "The Road to Mecca" and "Symphonic Tonette" have been played by the U.S. Army and Marine bands in Washington, D.C., "The Fog Bell" by choral groups of Milwaukee, Minneapolis, Boston, and other cities. Among the compositions which have been broadcast over the Columbia or National Broadcasting Systems are "Traffic" (NBC), "The Road to Mecca," and "Symphonic Tonette" (CBS and NBC), "Speed" and "City Shadows" (NBC), and "A Little Symphony" over WTMJ.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
THE WANDERER'S NIGHT SONG, OPUS 31—tone poem	11 minutes	Manuscript score and parts for hire	1933
ARABIAN SUITE, OPUS 16	30 "	Manuscript score and parts for hire	1915
THE ARGONAUTS OF 'FORTY-NINE, OPUS 35—symphonic fantasy	18 "	Manuscript score and parts for hire	1934
THE PIONEER, OPUS 40—tone poem	16 "	Manuscript score and parts for hire	1925
A SYMPHONY OF THE CITY—cycle	55 "	Manuscript score and parts for hire	1934
A LITTLE SYMPHONY, OPUS 65	18 "	Manuscript score and parts for hire	1935
SYMPHONY No. 3 IN C MINOR, OPUS 67	38 "	Manuscript score and parts for hire	1936

CARL EPPERT (Continued)

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
ESCAPADE, OPUS 68	10 minutes	Manuscript, for hire	1937
VITAMINS SUITE, OPUS 69	30 "	Manuscript, for hire	1937
CHAMBER ORCHESTRA			
CONCERT WALTZ SUITE, OPUS 47	15 minutes	Manuscript, for hire	1930
SERENADE FOR STRING ORCHESTRA, OPUS 23	10 "	Manuscript score and parts for hire	1917
CHORAL WORKS			
THE FOG BELL, OPUS 25—tone poem male chorus, tenor, orchestra (piano)	15 minutes	Oliver Ditson Co	1916
THE ROAD SONG OF THE BANDAR-LOG male chorus, orchestra (piano)	10 "	Manuscript, for hire	1935
THE CANDLE, OPUS 46 male chorus, orchestra (piano)	7 "	Manuscript score and parts for hire	1931
MISSISSIPPI male and mixed chorus, piano	10 "	Oliver Ditson Co	1931
SONG OF THE SKIPPER, OPUS 20 male chorus, piano	8 "	Oliver Ditson Co	1916
AN'S GUINE TO HEB'N, OPUS 49 male chorus, baritone, tenor, piano	9 "	Manuscript for hire	1931
A BALLAD OF BEOWULF, OPUS 58 male chorus, orchestra or piano	14 "	Manuscript for hire	1934
CHAMBER MUSIC			
SONATA FOR VIOLIN AND PIANO, OPUS 11	35 minutes	Manuscript	1912
STRING QUARTET No 1, E MINOR, OPUS 45	30 "	Manuscript	1927
STRING QUARTET No 2, G MINOR, OPUS 62	24 "	Manuscript	1935
A LITTLE SYMPHONY, OPUS 52	18 "	Witmark & Sons	1933
SUITE PASTORALE FOR MODERN WOOD- WIND QUINTET, OPUS 64	24 "	Manuscript	1936
SUITE No 2 FOR MODERN WOODWIND QUINTET, OPUS 57	16 "	Manuscript	1935
ORIGINAL THEME AND TWELVE VARIA- TIONS FOR MODERN WOODWIND QUINTET, OPUS 63	23 "	Manuscript	1935
QUARTET FOR WOODWINDS, OPUS 65	25 "	Manuscript	1937
STAGE WORKS AND FILM MUSIC			
KAINTUCKEE—opera in 1 act, 2 scenes full orchestra, chorus, 4 principals	1 hour	Manuscript score, parts for hire	1917
SYMPHONIC BAND WORKS			
THE ROAD TO MECCA—symphonic poem, OPUS 44	10 minutes	Manuscript, for hire	1933
SYMPHONIC TONETTE, OPUS 59	7 "	Manuscript score, parts for hire	1934

ARTHUR FARWELL

Born in St. Paul, Minnesota, in 1872, he decided to make music his career only after graduating from the Massachusetts Institute of Technology. Although he had studied the violin during his childhood, he began to think about music seriously while at the engineering school. He took up the study of harmony with Norris and upon graduating from college began to study composition. Four years later he went to Germany to study with Humperdinck and Pfitzner and with Guilman in Paris. In 1899 he returned to America and lectured at Cornell University on the history of music. His first experiments with Indian music date from this period. He continued for many years to study the songs of the Indians and the folk material of the Californians of Spanish descent, making phonograph records of hundreds of tunes which he gathered from the Indians. He founded the Wa-Wan Press in Massachusetts as a means of encouraging the publication of works by progressive American composers. He has always been interested in the development of American community music.

From 1909 to 1913 he was chief critic on the staff of *Musical America* and from 1910 to 1913 he was Supervisor of Municipal Music in the parks and recreation piers in New York City. During the following three years he was director of the Music School Settlement in New York and in 1918 he became acting head of the Music Department at the University of California where he continued to organize choruses and to compose music for pageants. Since 1927 he has been head of theory in the Music Division at the Michigan State College in East Lansing.

"Gods of the Mountain," based on Dunsany's play, was first performed in Minneapolis and later in New York and Rochester. "Caliban," with Percy Mackaye's text, was given several times at the New York Stadium, in Boston at the Harvard Stadium, and later in Denver. Other orchestral works have been presented in Philadelphia, Los Angeles, the Hollywood Bowl, and in East Lansing. His chamber music has also had frequent performances. "Navajo War Dance," "Dawn," and "A Ruined Garden" were broadcast over NBC.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMBOLISTIC STUDY No 3 (after Walt Whitman)	18 minutes	Manuscript	1922
MARCH! MARCH!—symphonic hymn orchestra alone or with choral songs	8 "	Manuscript	1922
SYMPHONIC SONG ON "OLD BLACK JOE" orchestra, audience	8 "	Manuscript	1924

ARTHUR FARWELL (Continued)

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
THE GODS OF THE MOUNTAIN—suite	18 minutes	Manuscript	1927
MOUNTAIN VISION—symbolistic study piano concerto in one movement with string orchestra and second piano	14 “	Manuscript	1931
PRELUDE TO A SPIRITUAL DRAMA	10 “	Manuscript	1932
RUDOLPH GOTT SYMPHONY	45 “	Manuscript	1934

CHAMBER ORCHESTRA

DANCE OF IDLENESS AND RUSTIC DANCE—Menden pageant 17 instruments	8 minutes	Manuscript	1914
NAVAJO WAR DANCE 16 instruments	3 “	Manuscript	1923
DAWN—Omaha Indian Themes 16 instruments, piano ad lib	5 “	Manuscript	1923

CHORAL WORKS

MOUNTAIN SONG—a symphonic song suite in five movements orchestra, mixed chorus	1 hour	Manuscript	1931
FOUR CHORUSES ON INDIAN THEMES 8 parts, a cappella	10 minutes	G Schirmer, Inc	1937

CHAMBER MUSIC

THE HAKO—string quartet	11 minutes	Manuscript	1922
THE GODS OF THE MOUNTAIN—suite violin, cello, piano	18 “	Manuscript	1927
SONATA FOR VIOLIN AND PIANO	30 “	Manuscript	1927
SONATA IN G MINOR solo violin	13 “	Manuscript	1934
QUINTET IN E MINOR 2 violins, viola, violoncello, piano	32 “	Manuscript	1937

STAGE WORKS AND FILM MUSIC

CALIBAN—Shakespeare Tercentenary Masque	3 hours	Published	1916
THE EVERGREEN TREE—Christmas Community Masque	2 “	Published	1917
GRAIL SONG—a dramatic ceremony chamber orchestra, 35 dancers, chorus	50 minutes	Manuscript	1925

ARTHUR FICKENSCHER

Born in Aurora, Illinois, in 1871, he is a graduate of the Royal Conservatory, Munich, Germany. As a concert pianist he has toured with many famous singers. He has taught in the Von Meyerinck School of Music, San Francisco, the Jenkins School of Music, Oakland, and in Berlin, Germany, San Francisco and New York in his own studios. At present he is the head of the music department of the University of Virginia, Charlottesville, where he has been since 1920

He is the inventor of "The Polytone," an instrument with sixty tones to the octave, devised for research in pure intonation. He continues to write for the instrument and to make researches in this field.

His compositions, mainly orchestral, have been performed in New York, Grand Rapids, Richmond, Berkeley, and other cities of the United States and Germany.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
WILLOWWAVE AND WELLAWAY <i>full orchestra</i>	36 minutes	Blue Print Process	1925
DAY OF JUDGEMENT <i>full orchestra</i>	15 "	Blue Print Process score and parts for hire	1927
OUT OF THE GAY NINETIES	9 "	Blue Print Process score and parts for hire	1934
VARIATIONS ON A THEME IN MEDIEVAL STYLE <i>string orchestra</i>	11 "	Manuscript	1937

CHAMBER ORCHESTRA

DIES IRAE 10 instruments	9 minutes	Blue Print Process score and parts for hire	1927
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CHORAL WORKS

AUCASSIN ET NICOLETTE, PART II	Manuscript
CHORAL—ORCHESTRAL POEM	Manuscript

CHAMBER MUSIC

EVOLUTIONARY QUINTET piano, string quartet	45 minutes	Blue Print Process score and parts for hire	1933
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STAGE WORKS AND FILM MUSIC

THE CHAMBER BLUE—Mimo Drama <i>full orchestra, women's chorus, 4 soloists, dancers</i>	30 minutes	Blue Print Process	1935
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AMEDEO de FILIPPI

Born in Aniano, Italy, in 1900, he came to the United States in 1905. He studied the violin with Lichstein, harmony with Avitabile, and was a pupil of Haschek in piano. He was awarded a four-year fellowship in composition at the Juilliard Graduate School, where he studied with Goldmark.

He has been violinist and conductor for various theatrical companies and under different pseudonyms has composed and arranged music for many publishers, theatres, and film companies, including Pathé Films, Paramount Theatre, Metro-Goldwyn-Mayer, etc. Since 1930 he has written music for radio presentations heard over the Columbia Broadcasting System. He also teaches composition. His works have been performed in New York City; many of them have been given on the air.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SUITE	18 minutes	Manuscript	1920
CONCERTO	15 "	Manuscript	1928
SYMPHONY	35 "	Manuscript	1930
FIVE ARABIAN SONGS voice, orchestra	14 "	Manuscript	1925
CHAMBER ORCHESTRA			
SERENADE FOR STRINGS 5 instruments	10 minutes	Manuscript	1930
TWO SONNETS FOR CONTRALTO 10 instruments	8 "	Manuscript	1920
CHORAL WORKS			
CHILDREN OF ADAM mixed chorus, orchestra	20 minutes	Manuscript	1926
CHAMBER MUSIC			
STRING QUARTET	18 minutes	Manuscript	1926
PIANO QUINTET	22 "	Manuscript	1928
SONATA FOR VIOLA AND PIANO	14 "	Manuscript	1929
PIANO SONATA	18 "	Manuscript	1922
SIX SONATINAS FOR PIANO	36 "	Manuscript	1926
PRELUDE, PASSACAGLIA AND TOCCATA FOR PIANO	12 "	Manuscript	1927
PARTITA FOR PIANO	13 "	Manuscript	1928
DANCE SUITE FOR VIOLIN AND PIANO	10 "	Manuscript	1929
FIVE MEDIEVAL NORMAN SONGS voice, piano	7 "	Manuscript	1929
STAGE WORKS AND FILM MUSIC			
THE GREEN COCKATOO—one-act opera	50 minutes	Manuscript	1927
R. E. LEE (Drinkwater)—incidental music, small orchestra		Manuscript	1925
MALVOLIO—opera in 2 acts		Manuscript	1937
BLOCKADE (film)		Pathé Films	1930
LEATHERNECK (film)		Pathé Films	1930
JAZZ AGE (film)		Pathé Films	1930
TRIAL MARRIAGE (film)		Columbia Pictures	1930
LES SYLPHIDES—ballet			
CARNAVAL—ballet, small orchestra			1933

ROSS LEE FINNEY

Born in Wells, Minnesota, in 1906, he received a Bachelor of Arts degree from Carleton College. He was a pupil of Ferguson at the University of Minnesota, and studied in Europe with Boulanger and Berg, and in the United States with Sessions and with Hill at Harvard University. He received the Guggenheim Fellowship, and the Pulitzer scholarship, also the Connecticut Valley Prize (Hartford Festival). At present he is Associate Professor of Music at Smith College.

His compositions include orchestral, choral, chamber, and stage works which have been given at the Yaddo Festival, and by the League of Composers, Composers Forum, Rochester Philharmonic, etc. Broadcasts have been made over WBZ, Boston, and by the National Broadcasting Company's Music Guild.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
CONCERTO piano	25 minutes	Manuscript	1934
CONCERTO violin	25 "	Manuscript	1936
OVERTURE TO A SOCIAL DRAMA		Manuscript	
BLETHERIS tenor		Manuscript	

CHORAL WORKS

JOHN BROWN men's chorus, tenor and bass solo, orchestra	10 minutes	Manuscript	1929
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CHAMBER MUSIC

TRIO piano, violin, cello	20 minutes	Manuscript	1931
PIANO SONATA, No 1	12 "	Manuscript	1932
PIANO SONATA, No 2	17 "	Manuscript	1933
SONATA violin, piano	20 "	Manuscript	1934
STRING QUARTET IN F MINOR	25 "	Manuscript	1935
EIGHT POEMS BY ARCHIBALD MACLEISH soprano or tenor, piano	30 "	Manuscript	1937
STRING QUARTET IN D MINOR	25 "	Manuscript	1937

STAGE WORKS AND FILM MUSIC

MASSE MENSCH—dance drama	1 ¼ hours	Manuscript	1936
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RUDOLF FORST

Born in New York City in 1900, he began his musical education at the age of eight. He received all his instruction in New York City, working at the violin and theory under various teachers, but he taught himself composition. At Columbia University he did postgraduate work with Daniel Gregory Mason.

For three years he was a violin instructor at New York College of Music, and musical director of radio station WLWL, New York City. At present he is active as a violinist and composer. In 1936 he received one of the awards of the National Broadcasting Company Music Guild for a string quartet.

Several of his works have been performed in the West as well as in New York. His "Symphonia Brevis," "Symphonietta for Strings," and "Sonata da Camera" were broadcast over WOR and NBC.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
FRAGMENT POÉTIQUE	10 minutes	Manuscript	1930
SYMPHONIA BREVIS 3 movements	17 "	Manuscript	1933
SYMPHONIC RHAPSODY (based on two Ozark Folk Tunes)	15 "	Manuscript	1937
SYMPHONY 4 movements		Manuscript	1937

CHAMBER ORCHESTRA

MUSIC FOR TEN INSTRUMENTS 3 movements	14 minutes	Manuscript	1935
SYMPHONIKETTA FOR STRING ORCHESTRA 3 movements	14 "	Affiliated Music Corp	1936
SONATA DA CAMERA 4 movements	16 "	Manuscript	1937
DIVERTIMENTO FOR SMALL ORCHESTRA 5 movements	22 "	Manuscript	1937

CHAMBER MUSIC

SONATA FOR CELLO AND PIANO 3 movements	25 minutes	Manuscript	1932
QUARTET FOR STRINGS 4 movements	19 "	Affiliated Music Corp	1935
TWO PIECES FOR STRING QUARTET AND GUITAR	10 "	Manuscript	1937
SECOND QUARTET FOR STRINGS		Manuscript	1937

ISADORE FREED

Born in Russia, in 1900, he came to the United States as a child and made his home in Philadelphia. He attended the University of Pennsylvania where he received his degree of Bachelor of Music. A gold medal from the Philadelphia Conservatory of Music was later awarded to him. He studied composition under Bloch in New York City and with D'Indy in Paris. His piano instructors were Weiss in Berlin, Boyle in Philadelphia, and Margulies in New York City. He was also a student of organ at the Schola Cantorum in Paris.

He has been an instructor at the Curtis Institute in Philadelphia and also at the Settlement Music School and the Northeast High School of that city. He has held positions as conductor of various musical societies. Editor of *Masters of Our Day*, he also lectures over the radio and is associated with numerous societies for the advancement of music, as cofounder, commissioner, and chairman.

His works have been heard on the programs of The Friends of Chamber Music and The Society for Contemporary Music in Philadelphia, and in Paris with the Orchestre Symphonique, the Concerts du Montparnasse, and the Société Musicale Indépendante.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
PYGMALION—symphonic rhapsody	15 minutes	Manuscript	1926
VIBRATIONS—symphonic suite	15 "	Manuscript	1929
JEUX DE TIMBRES—symphonic suite	18 "	Eschig, Paris	1931
PASTORALES—suite of miniatures	11 "	Manuscript for hire	1936
TRIPTYQUE string orchestra	12 "	La Sirene Musicale, Paris	1932
MUSIC FOR STRINGS string orchestra	16 "	Manuscript	1936
FIRST SYMPHONY		Manuscript	1937
CHAMBER ORCHESTRA			
BALLAD piano, 5 strings, 5 winds	12 minutes	Manuscript	1925
CHORAL WORKS			
SCHWEIGEN mixed voices	6 minutes	Manuscript	1920
DAREST THOU NOW, O SOUL women's voices, solo, orchestra	5 "	H. W. Gray Co.	1926
ADON OLAM mixed voices, organ	6 "	Manuscript	1928
MARCH OF THE PIONEERS mixed voices	5 "	Manuscript	1934
SONGS OF PRAISE—sacred cantata bantone, mixed voices	30 "	Manuscript	1937

ISADORE FREED (Continued)

CHAMBER MUSIC	DURATION	PUBLISHER	DATE
SUITE FOR VIOLA AND PIANO	14 minutes	Manuscript	1923
SONATA FOR VIOLIN AND PIANO	18 "	Manuscript	1925
RHAPSODY FOR SEXTET clarinet, piano, string quartet	9 "	Manuscript	1925
FOLK MOODS—FIRST STRING QUARTET	8 "	Manuscript	1925
SECOND STRING QUARTET	15 "	Manuscript	1930
SUITE FOR CELLO AND PIANO	9 "	Manuscript	1929
A FANTASTIC HOLIDAY—suite for piano	12 "	R. Deiss, Paris	1926
SONORITÉS RHYTHMIQUES—suite for piano		R. Deiss, Paris	1931
FIVE PIECES FOR THE PIANO—suite	15 "	La Sirene Musicale, Paris	
IMPROVISATION AND CAPRICE cello, piano		Manuscript	1930
PASTORALES—suite for piano	9 "	Eschig, Paris	1933
SONATA FOR PIANO	14 "	Eschig, Paris	1933
LYRICAL SONORITIES—suite for piano	11 "	Manuscript	1934
SUITE FOR FLUTE AND PIANO	9 "	Manuscript	1934
THIRD STRING QUARTET	19 "	Manuscript	1936
QUINTET FOR PIANO AND STRINGS		Manuscript	1937

STAGE WORKS AND FILM MUSIC

VIBRATIONS—ballet chamber orchestra, 2 pianos	20 minutes	Manuscript	1928
HOMO SUM—one-act opera chamber orchestra, 4 voices	30 "	Manuscript	1930

FLORENCE GRANDLAND GALAJIKIAN

Born in Maywood, Illinois, in 1900, she began studying piano at the age of six. She graduated from the Northwestern University School of Music and Chicago Musical College. Her teachers were Noelte, Borowski, Saar, Hemington, Oldberg, and Raab. In 1932 she was given the National Broadcasting Company orchestral award for her "Symphonic Intermezzo"; in 1935 Respighi offered her a scholarship in Rome, but the illness which led to his death prevented her from using it.

She has made extensive tours as a concert pianist and has appeared as soloist with the Chicago Symphony Orchestra. At present she teaches piano and composition at the Chicago Conservatory of Music.

Her works have been given in Chicago, New York City, Los Angeles, Portland, Oregon, and in other cities. They have been broadcast by the National Broadcasting Company.

FLORENCE GRANDLAND GALAJIKIAN (Continued)

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONIC INTERMEZZO	11 minutes	Carl Fischer, Inc Manuscript for hire	1931
TRAGIC OVERTURE	12 "	Carl Fischer, Inc Manuscript for hire	1934
CHORAL WORKS			
LORD, HEAR MY VOICE mixed voices, organ	5 minutes	Manuscript	1931
REVEILLE men's voices, piano	5 "	Manuscript	1930
SONG OF JOY women's voices, piano	4 "	Manuscript	1932
CHAMBER MUSIC			
FANTASIE violin, piano	9 minutes	Manuscript	1930
ANDANTE AND SCHERZO string quartet	15 "	Manuscript	1935
STAGE WORKS AND FILM MUSIC			
TRANSITIONS—ballet choreographic drama, corps de ballet, solo dancer, percussions, clannet, trumpet, piano	45 minutes	Manuscript	1937

PAOLO GALlico

Born in Trieste, Italy, in 1868, he studied at the Vienna Conservatory where he received a gold medal and the silver Gesellschaft medal. He studied piano with Eppstein and composition with Fuchs and Bruckner

After making several tours in Europe he came to the United States in 1892 and appeared as pianist with the principal orchestras. He is a teacher of piano, composition, and orchestration and is especially interested in orchestral and ensemble compositions. His work "The Apocalypse," a dramatic oratorio, received the first prize of the National Federation of Music Clubs in 1921.

"Euphorian," "The Apocalypse," and "Septet" have been widely played. The New York Oratorio Society, the Los Angeles Symphony Orchestra, the New York Symphony Society, the Detroit Symphony, and the Society of the Friends of Music have presented his works.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
EUPHORION—symphonic episode	15 minutes	Manuscript	1922
REAPSODIE MONDIALE	13 "	Manuscript	1927
REAPSODIE MONTEREYAN	14 "	Manuscript	1929

PAOLO GALLIGO (Continued)

CHORAL WORKS	DURATION	PUBLISHER	DATE
THE APOCALYPSE—dramatic oratorio mixed chorus, 6 solo voices, full orchestra	1 ½ hours	G Schurmer, Inc for sale and hire	1920

CHAMBER MUSIC

SEPTET piano, string quartet, horn, contralto	35 minutes	Manuscript	1924
PIANO QUINTET piano, string quartet	3 “	Manuscript	1936

STAGE WORKS AND FILM MUSIC

HARLEQUIN—lyric opera in three acts	Manuscript	1926
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SAMUEL GARDNER

Born in Elizabethgrad, Russia, in 1891, he came to the United States as a young child and lived in Providence. He began to study the violin at the age of six, completing his training with Winternitz in Boston, and with Kneisel in New York City. He graduated from the Institute of Musical Art in 1913 where he studied composition with Goetschius. In 1918 he won the Pulitzer Prize in composition.

He was a member of the Kneisel Quartet in 1914, also of the Chicago Symphony Orchestra from 1915 to 1916. In 1917 he became a member of the Elshuco Trio, and since 1918 has toured as a concert violinist. He has been engaged as guest conductor by various symphony orchestras.

His "Piano Quintet in F minor" was first performed at the Coolidge Festival in Pittsfield, Massachusetts, and "Broadway" was given by the Boston Symphony Orchestra.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
BROADWAY	16 minutes	Manuscript	1924

CHAMBER MUSIC

PIANO QUINTET IN F MINOR piano and strings	25 minutes	Oliver Ditson Co	1918
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EDWIN GERSCHEFSKI

Born in Meriden, Connecticut, in 1909, he attended Yale University and received a degree of Bachelor of Music at the Yale School of Music. He is the only American who has a diploma for performance and teaching ability from the Tobias Matthay Pianoforte School in London, England. His teachers in composition have been Smith, Donovan, Corder, and Baumgartner, his instructors in piano, Simonds, Samuels, Matthay, and Schnabel. At Yale he received the Kellogg Prize and the Charles Ditson fellowship for study abroad, and at the Matthay School he was awarded the Jeffrey Reynolds scholarship and a silver medal for piano.

At present he is a member of the Yorkville and the Turtle Bay music-school faculties in New York City, he also teaches privately. He is interested in the development of a symphonic school band in America as a medium for the performance of contemporary music.

Outstanding among his compositions are "Streamline" (a symphonic work for band), presented in Chicago, Interlachen, and also by the United States Navy Band at Annapolis. "Test Tubes" and the "Symphony" have been played by several orchestras in Connecticut, and broadcast over NBC and other national hook-ups.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONY IN STYLE OF THE EIGHTEENTH CENTURY	15 minutes	Manuscript	1931
CONCERTINO <i>piano</i>	6 "	Manuscript	1932
TEST TUBES	19 "	Manuscript	1936

SYMPHONIC BAND WORKS

STREAMLINE	3 minutes	M. Witmark & Sons	1936
DISCHARGE IN E	5 "	Manuscript	1937
SYMPHONY FOR BAND		Manuscript	1937

CHAMBER MUSIC

QUARTET FOR TWO VIOLINS AND TWO VIOLAS	9 minutes	Manuscript	1933
PIANO QUINTET	18 "	Manuscript	1935
VARIATIONS FOR STRING QUARTET	15 "	Manuscript	1937
SONATINE FOR VIOLIN AND PIANO	14 "	Manuscript	1934
PIANO SONATINE	10 "	Manuscript	1933
PRELUDES FOR PIANO	18 "	Manuscript	1932

GEORGE GERSHWIN*

Born in Brooklyn, New York, in 1898, he began to study music when he was thirteen. His first teacher was Hambitzer. Later he studied harmony with Goldmark and composition with Schillinger. He taught himself orchestration. At the age of sixteen he found a job as "song plugger" with J. H. Remick & Company, leaving this shortly after to go on a tour as accompanist for a singer. The first composition he published was a song, written at the age of eighteen. Popular recognition only came three years later when he wrote "Swanee." After this success he wrote many popular songs and musical comedies which were produced with great success.

His introduction to the field of serious music occurred in 1924. The Whiteman program, called "An Experiment in Modern Music," introduced Gershwin as the composer for this occasion of "A Rhapsody in Blue." This was the work which first won him consideration among composers of serious music. Others followed which belong with the "Rhapsody in Blue." At the same time he continued to write musical comedies that were produced on Broadway. In 1935 he completed the score of his opera "Porgy and Bess" which was produced by the Theatre Guild. After a long run in New York it toured the United States and Europe. He was awarded the David Bispham medal for this work and was elected an honorary member of the St. Cecilia Academy of Music in Rome. In recent years he developed an interest in art and many of his own oil paintings have been exhibited.

It is impossible to record any list of performances. The "Rhapsody in Blue," the "Concerto in F," "An American in Paris," and the "Second Rhapsody" have been played by the major orchestras in many cities of America and Europe, and are constantly being broadcast. The "Rhapsody in Blue," "An American in Paris," and excerpts from "Porgy and Bess" are recorded by Victor. "Concerto in F" is recorded by Columbia.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
RHAPSODY IN BLUE	piano solo	12 minutes	Harms, Inc.	1923
CONCERTO IN F—piano solo		30 "	Harms, Inc.	1925
AN AMERICAN IN PARIS		15 "	The New World Music Publishers	1928
SECOND RHAPSODY—piano solo		14 "	The New World Music Publishers	1932
CUBAN OVERTURE		9 "	The New World Music Publishers	1932
STAGE WORKS AND FILM MUSIC				
PORGY AND BESS—opera		3 hours		1935
SHALL WE DANCE?—film			RKO Radio Pictures, Inc.	1937
DAMSEL IN DISTRESS—film			RKO Radio Pictures, Inc.	1937
GOLDWYN FOLLIES—film (work incomplete at time of death)			United Artists	1937

* Died July 11, 1937.

VITTORIO GIANNINI

Born in Philadelphia, Pennsylvania, in 1903, he began his first studies in violin with his mother. Later he studied with Tua and Letz. He was awarded a scholarship at the Conservatory in Milan, and also at the Juilliard Graduate School. In composition he is a pupil of Trucco and of Goldmark. He has received the American Grand Prize of Rome, and the awards of the Juilliard Publication and the Society for the Publication of American Music. He is a fellow of the American Academy in Rome.

Many of his works have been performed all over the United States and in Europe. Broadcasts have been given by the Columbia and National Broadcasting Companies. His symphony "In Memoriam" was performed at the inauguration of the New York State Theodore Roosevelt Memorial. The opera "Lucrezia" was first produced in Munich, Germany. He was recently commissioned by the CBS to write a radio opera to be broadcast in 1938.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SUITE IN FOUR MOVEMENTS	15 minutes	Manuscript <i>for hire</i>	1931
PRELUDE AND FUGUE FOR STRING ORCHESTRA	7 "	Manuscript <i>for hire</i>	1926
SYMPHONY IN MEMORIAM	30 "	Manuscript <i>for hire</i>	1935
APRIL NOCTURNE—from cantata "Springtime"	6 "	Manuscript <i>for hire</i>	1933
CONCERTO FOR PIANO AND ORCHESTRA	25 "	Manuscript <i>for hire</i>	1935
CONCERTO FOR ORGAN AND ORCHESTRA		Manuscript	1937

CHORAL WORKS

STABAT MATER <i>double chorus, soli, orchestra</i>	2 hours	Manuscript	1919
SPRINGTIME <i>soprano, tenor, chorus, orchestra</i>	50 minutes	Manuscript <i>for hire</i>	1933
REQUIEM <i>soli, chorus, orchestra</i>	2 ¼ hours	Universal Edition, Vienna	1936

CHAMBER MUSIC

SONATA FOR VIOLIN AND PIANOFORTE	25 minutes	Manuscript	1926
SONATA FOR PIANOFORTE	15 "	G. Ricordi & Co.	1934
TRIO FOR VIOLIN, VIOLONCELLO, PIANOFORTE	20 "	G. Ricordi & Co.	1934
QUARTET FOR STRINGS	30 "	Juilliard Publication	1930
QUINTET FOR STRINGS AND PIANOFORTE	30 "	S.P.A.M.	1930

VITTORIO GIANNINI (Continued)

CHAMBER MUSIC	DURATION	PUBLISHER	DATE
QUINTET FOR FLUTE, OBOE, CLARINET, FAGOTTO, AND HORN	15 minutes	Manuscript	1934
MADRIGAL FOR VOCAL AND STRING QUARTET	12 "	G Ricordi & Co	1929
TRYPTYCH FOR VOICE AND STRING ORCHESTRA	12 "	Manuscript for hire	1937
LIFE'S SPAN—for Voice and String Orchestra	6 "	G Ricordi & Co	1935
STAGE WORKS AND FILM MUSIC			
LUCEZIA—opera in a prologue and 3 acts	3 hours	Drei Masken Musik, Berlin	1932
THE SCARLET LETTER—opera in 4 acts	2½ hours	Simrock & Co., Berlin	1935
FLORA—opera in 3 acts	2¼ "	Manuscript	1937

AURELIO GIORNI

Born in Perugia, Italy, 1895, he studied piano with Sgambati at the St Cecilia Academy in Rome, and graduated with high honors at the age of fifteen. In Berlin he continued his study of the piano with Busoni, and also coached with Lhevinne, Gabrilowitsch, and Da Motta, and studied composition with Humperdinck.

He came to the United States in 1914 after appearing in all the principal European cities. Joining the Elshuco Trio in 1919, he toured with it as pianist throughout the United States during the fifteen years of its existence. He has been a teacher in the Institute of Musical Art of the Juilliard School, at the New York College of Music, at the Philadelphia Conservatory, at the Hartford School of Music and at the Springfield Conservatory, and besides teaching privately, at present he is an instructor in composition and counterpoint at Smith College. He has also received the Society for the Publication of American Music Award.

His orchestral works have been played by many chamber-music societies and have also been broadcast over WOR and WEA. Chamber music holds his particular interest in composing, although all forms have claimed his attention.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
ORLANDO FURIOSO—symphonic poem	18 minutes	Manuscript	1926
MINUET AND ALLEGRO—early romantic style	15 "	Manuscript	1928
SINFONIA CONCERTANTE piano	30 "	Manuscript	1931
SYMPHONY IN D	29 "	Manuscript	1936

AURELIO GIORNI (*Continued*)

CHAMBER ORCHESTRA	DURATION	PUBLISHER	DATE
MINUET AND ALLEGRO 11 instruments	15 minutes	Manuscript	1930
PASSACAGLIA FOR STRINGS 4 parts	7 "	Manuscript	1928
INTERMEZZO FOR CHAMBER ORCHESTRA 11 instruments	6 "	Manuscript	1932
CHORAL WORKS			
SIX MODAL QUATRAINS <i>women's voices, a cappella</i>	8 minutes	Manuscript for hire	1928
ZODIAC TOWN—12 children's carols <i>mixed voices, a cappella</i>	15 "	Manuscript for hire	1929
THE PHANTOM LEAVES <i>mixed voices, a cappella</i>	6 "	Manuscript	1929
TWO FOUR-PART SONGS	10 "	Manuscript for hire	1936
CHAMBER MUSIC			
SONATA FOR CELLO (OR VIOLA) AND PIANO	24 minutes	S P A M	1924
SONATA FOR VIOLIN AND PIANO	26 "	Manuscript	1924
PIANO QUARTET <i>piano, strings</i>	34 "	Manuscript	1926
PIANO QUINTET <i>piano, strings</i>	32 "	Manuscript	1927
SONATA FOR FLUTE AND PIANO	19 "	Manuscript	1932
SONATA FOR CLARINET AND PIANO	21 "	Manuscript	1933
PIANO TRIO	30 "	Manuscript	1934
STRING QUARTET	29 "	Manuscript	1936

MORTON GOULD

Born in Richmond Hill, New York, in 1913, he studied piano under Abby Whiteside and harmony and counterpoint under Jones of New York University.

For a few years he gave concerts as well as appearing in theatre and vaudeville presentations, and was, for a time on the Radio City Music Hall staff. Later he joined the National Broadcasting Company, for orchestra, piano-solo, and two-piano work. At present he conducts his own program, "Music for To-day" over WOR, and makes arrangements for conductors and music publishers.

Besides having many of his works published and performed, he has also composed radio music for the Mutual Broadcasting System.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
CHORALE AND FUGUE IN JAZZ 2 pianos		14 minutes	Carl Fischer, Inc	1933
SYMPHONY		30 "	Mills Music	1936
SWING SYMPHONIETTA		10 "	Mills Music	1936
CHAMBER ORCHESTRA				
CANTATA chorus, 24 instruments		1 hour	Manuscript	1931
PIANO CONCERTO 24 instruments		20 minutes	Manuscript	1937
CHAMBER MUSIC				
PIANO SONATA No 1		20 minutes	Manuscript	1930
PIANO SONATA No 2		20 "	Manuscript	1933
PIANO SONATA No 3		11 "	Manuscript	1936
STAGE WORKS AND FILM MUSIC				
MUSIC FOR RADIO			Mills Music	1937

PERCY ALDRIDGE GRAINGER

Born in Melbourne, Australia, in 1882, he studied music with his mother until he was ten. Then he studied with Pabst at Melbourne and later in Germany with Kwast and Busoni. In 1900 he came to London and gave recitals and soon after he played with the large orchestras. He was inspired by Grieg's interest in national music and he threw himself heartily into the movement for recovering English folk songs in which he has retained a deep interest. While touring as a pianist he studied the folk music of many countries and felt that his research in native music and his associations with folk singers were the most fruitful influences in his creative career. He has collected over five hundred phonograph records of folk music from European, African, Australian, and New Zealandic sources. In 1915 he came to America for his first recital and in 1917 enlisted in the army as a bandsman playing the oboe and saxophone. After a year he became instructor at the Army Music School, and in 1919 he became an American citizen. For many years he was Professor of Music and head of the Department of Music at New York University.

His "English Dance" for orchestra was first performed in London in 1911. The "Marching Song of Democracy" was given at the Worcester Festival in 1917, and the "Tribute to Foster" was given at the Worcester Festival in 1930. Many of his choral works and chamber-music compositions have been performed frequently in Europe, Australasia, and America, his arrangements of folk tunes have been recorded by the Columbia and the Victor companies, also by H M V., Decca, and Roycroft.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
COLONIAL SONG 2 voices		6 minutes	Schott & Co, London	1914
IN A NUTSHELL—suite piano	14	"	G Schirmer, Inc	1916
THE WARRIORS—music to an imaginary ballet orchestra, 3 pianos	18	"	B. Schott, Mainz	1916
ENGLISH DANCE orchestra, organ	10	"	G Schirmer, Inc	1925
TO A NORDIC PRINCESS orchestra, organ	9	"	G Schirmer, Inc	1928
YE BANKS AND BRAES O' BONNIE DOON for school or amateur orchestra	2½	"	Schott & Co, London	1932
DANISH FOLKSONG SUITE	17	"	G Schirmer, Inc.	1937
HARVEST HYMN for school orchestra	3½	"	Schott & Co, London	1933
CHAMBER ORCHESTRA				
YE BANKS AND BRAES 5 to 10 instruments	2½	minutes	Schott & Co, London	1932
HARVEST HYMN 3 to 20 instruments	3½	"	Schott & Co., London	1933
THE NIGHTINGALE AND THE 2 SISTERS 4 to 18 instruments	4½	"	G Schirmer, Inc.	1931

PENNY ALDRIDGE GRAINGER (Continued)

CHORAL WORKS	DURATION	PUBLISHER	DATE
MARCHING SONG OF DEMOCRACY <i>mixed chorus, organ, orchestra</i>	10 minutes	Universal Edition, Vienna	1917
TRIBUTE TO FOSTER <i>5 solo voices, solo piano, mixed chorus, orchestra, musical glasses</i>	11 "	G Schirmer, Inc	1931
KIPLING SETTINGS (16 numbers) <i>mixed chorus, a cappella and with chamber-orchestra accompaniment</i>	15 "	Schott & Co, London	
LOVE VERSES FROM "THE SONG OF SOLOMON" <i>mezzo soprano and tenor solos, chamber-orchestra accompaniment</i>	6½ "	G Schirmer, Inc	1931
BRITISH FOLK MUSIC SETTINGS (20 num- bers) <i>a cappella and with instrumental accompaniment</i>		G Schirmer, Inc Schott & Co, London	1937
CHAMBER MUSIC			
HANDEL IN THE STRAND <i>piano, 2 or 3 strings</i>	4 minutes	Schott & Co, London	1913
SPOON RIVER <i>3 or more instruments</i>	5 "	G Schirmer, Inc	1930
SHALLOW BROWN <i>2 voices, 10 or more instruments</i>	6 "	G Schirmer, Inc	1924
GREEN BUSHES—passacaglia	8 minutes	B Schott, Mainz	1921
HILL-SONG No. 1 <i>22 instruments</i>	13 "	Universal Edition, Vienna	1923
HILL-SONG No. 2 <i>15 instruments</i>	7 "	Manuscript	1929
EXAMPLE OF "FREE MUSIC" FOR STRING QUARTET	1¼ "	Manuscript	1936
MILITARY BAND WORKS			
LINCOLNSHIRE POSY—six folksongs from Lincolnshire, England	15 minutes	Manuscript	1937
CHILDREN'S MARCH <i>piano, military band</i>	7 "	G Schirmer, Inc	1918

WILLIAM PARKS GRANT

Born in Cleveland, Ohio, in 1910, he showed great interest in music at an early age. When he was fourteen he began to study composition and harmony under Davidson in Columbus, and also the organ under Mayer of Capital University. He received a diploma in theory in 1930 and a Bachelor of Music degree (with honors) in 1932 from Capital University, in 1933 he received his Master of Arts degree from Ohio State University.

For three years he taught music in the public schools and wrote articles on music for the leading musical magazines. At present he is in the music department of John Tarleton Agricultural College, Stephanville, Texas.

His works, which have been given by the Columbus Symphony, Capital University, and Ohio State University Symphony orchestras, include "Poème Élégiacque," "Symphonic Fantasia," "Song of the Monks," and "Scherzo from the Symphony in D minor."

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
POÈME ÉLÉGIACQUE	15 minutes	Manuscript	1928
MINUET IN D	3 "	Manuscript	1928
OVERTURE TO SHAKESPEARE'S "MACBETH"	12 "	Manuscript	1930
SYMPHONIC FANTASIA	15 "	Manuscript	1931
SYMPHONY IN D MINOR	45 "	Manuscript	

CHORAL WORKS

SONG OF THE MONKS (from Schiller's "William Tell") a cappella, men's voices	2 minutes	Manuscript	1931
BENEDICTUS a cappella, men's voices	4 "	Manuscript	1933

STAGE WORKS AND FILM MUSIC

DREAM OF THE BALLET—Master Ballet string quartet, piano	25 minutes	Manuscript	1934
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RAY GREEN

Born in Cavendish, Missouri, in 1908, he studied theory, composition, piano, and conducting with Bloch, Elkus, Milhaud, and Monteux. He made a special study of Gregorian chant under Silva. He won a scholarship in composition at the San Francisco Conservatory of Music, a Carnegie Foundation Scholarship, received the University of California George Ladd Paris Prize, and lived abroad from 1935 to 1937.

He has catalogued and prepared an index for the collection of musical instruments of the San Francisco Memorial M. H. de Young Museum. From 1930 to 1935 he taught piano, theory, and composition in San Francisco, and was the director of a madrigal group and percussion orchestra. At present he lives in San Francisco, teaching piano, theory, and composition and directing the Ray Green Madrigal Group. He is assistant in the music department of the University of California and head of the composition department at the San Francisco Conservatory of Music, also on the advisory board of the New Music Society.

His compositions have been performed in New York City, Berkeley, San Francisco, and other cities, and broadcast over KFRC. "Sea Calm" was issued by the New Music Society Quarterly Recordings.

COMPOSITIONS

ORCHESTRAL WORKS	PUBLISHER	DATE
THE BIRDS (Aristophanes)	Manuscript	1934
CONCERTINO FOR PIANO AND ORCHESTRA	Manuscript	1937
PRELUDE AND FUGUE	Manuscript	1937
CHAMBER ORCHESTRA		
OVERTURE, MARCH AND FINALE (for "Iphigenia in Taurus") 8 instruments	Manuscript	1935
CASEY JONES percussion and piano	New Music	1936
CHORAL WORKS		
SEA CALM	New Music	1934
HEY NONNY NO—madrigal	New Music	1934
TWO CHORAL WORKS—based on text from 1300	Manuscript	1936
TWO MADRIGALS (text by W. Whitman)	Manuscript	1933
CHAMBER MUSIC		
STRING QUARTET	Manuscript	1933
CHAMBER QUARTET piano, bassoon, clarinet, viola	Manuscript	1937
WIND QUINTET	Manuscript	1933
PRELUDE AND FUGUE piano	Manuscript	1936

ELLIOT GRIFFIS

Born in Boston, Massachusetts, in 1893, he studied at the Ithaca Conservatory, the New England Conservatory, the Yale School of Music, and the Mannes School. He was awarded a Juilliard Scholarship and a Pulitzer Fellowship and received the honorary degree of Doctor of Music from the New York College of Music.

Among his works which have been performed are "A Persian Fable," which was programed by the Peoples Symphony Orchestra. The "Sonata for Violin and Piano" was broadcast over WJZ and WQXR.

COMPOSITIONS

ORCHESTRAL WORKS

	DURATION	PUBLISHER	DATE
A PERSIAN FABLE—ballade <i>English horn solo</i>	5 minutes	Manuscript	1925
COLOSSUS—symphonic poem	17 "	Manuscript	1928
FIRST SYMPHONY	30 "	Manuscript	1932

CHAMBER ORCHESTRA

STRING VARIATIONS	Manuscript	1924
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CHAMBER MUSIC

STRING QUARTET No 1	Manuscript	1926
STRING QUARTET No 2	Manuscript	1930
STRING QUARTET No 3	Manuscript	1937
SONATA FOR VIOLIN AND PIANO	Manuscript	1931

STAGE WORKS AND FILM MUSIC

AN OPERETTA	Manuscript	1934
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LOUIS GRUENBERG

Born in Russia in 1884, he came to America when he was a year old. He received his early education in the public schools of New York. His first piano teacher was Margulies. In 1903 he went to Berlin to become a pupil of Busoni in both composition and piano. He also studied as a master pupil at the Vienna Conservatory. After his debut with the Berlin Philharmonic Orchestra he toured all over Europe as a pianist but gave that up in order to devote himself to composition. He has also taught piano and composition and lectured on music. During a certain period of his work he gave great study to the subject of jazz as he felt it had a definite place in the field of classic composition. His "Jazz Suite for Orchestra," "Daniel Jazz," "Jazz Bernies," "Jazzettes," and "Jazz Epigrams" all belong to this time.

"The Hill of Dreams," a symphonic poem, was the first work to bring attention to the composer, when it won the Flagler prize in 1919 and was performed by the New York Symphony Orchestra. Since then he has won several other important prizes—one for a symphonic work (Symphony No. 1) from the Victor Company and recently a first prize given by the Lake Placid Club for a quintet. The Juilliard Foundation award for its annual publication of an American work was given to "The Enchanted Isle" which was played by the Boston Symphony and at the Worcester Festival, also by the orchestras of Chicago, New York, Baltimore, Los Angeles, and Washington. "Jack and the Beanstalk," an opera written to John Erskine's libretto, has had repeated performances in several cities since it was first presented at the Juilliard School in New York. The "Jazz Suite" has been performed in Boston, Chicago, Cincinnati, Los Angeles, Philadelphia Stadium, and in Berlin, and "Nine Moods" has been given by the Philadelphia Orchestra. His chamber music has been presented all over Europe and America, and "Daniel Jazz" was chosen to represent American music at the Venice Festival of the International Society for Contemporary Music. The opera "Emperor Jones" with a libretto from Eugene O'Neill's play was presented frequently at the Metropolitan Opera House in 1932 and 1933 and has also been played in Chicago, Los Angeles, San Francisco, Boston, etc. The David Bispham medal was awarded to him for this work. Excerpts from the opera have been recorded by Victor. In 1937 the Columbia Broadcasting System commissioned him to write "Green Mansions," a one-act opera, and perhaps the first to be commissioned specifically for radio. For four years he was president of the United States Section of the I.S.C.M. He helped to organize the League of Composers and was an active member for many years.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
VAGABONDIA	20 minutes	Manuscript	1920
JAZZ-SUITE	18 "	Cos Cob Press	1925
SYMPHONY No 1	45 "	Universal Edition, Vienna	1926

LOUIS GRUENBERG (Continued)

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
ENCHANTED ISLE	16 minutes	C C Birchard & Co.	1927
MUSIC TO AN IMAGINARY BALLET	14 "	Manuscript	1929
NINE MOODS	11 "	Cos Cob Press	1929

CHAMBER ORCHESTRA

DANIEL JAZZ tenor, 8 instruments	16 minutes	Universal Edition, Vienna	1923
CREATION bantone, 8 instruments	20 "	Universal Edition, Vienna	1924

CHAMBER MUSIC

FIRST VIOLIN SONATA	20 minutes	Composers Music Corporation	1912
SECOND VIOLIN SONATA	20 "	Universal Edition, Vienna	1919
SUITE FOR VIOLIN AND PIANO (II)	12 "	Universal Edition, Vienna	1920
INDISCRETIONS string quartet	6 "	Universal Edition, Vienna	1922
DIVERSATIONS string quartet	8 "	Cos Cob Press	1930
FIRST QUINTET FOR PIANO AND STRINGS	20 "	Manuscript	1929
JAZZETTES	10 "	Manuscript	
SECOND QUINTET FOR PIANO AND STRINGS		Manuscript	1937
QUARTET FOR STRINGS		Manuscript	1937

STAGE WORKS AND FILM MUSIC

THE WITCH OF BROCKEN (E Malkowsky)		C C Birchard & Co	1912
THE BRIDE OF THE GODS (Ferruccio Busoni)	1 hour	Manuscript	1913
DUMB WIFE (Anatole France)	1½ hours	Manuscript	1921
JACK AND THE BEANSTALK (John Erskine)	1½ "	Julliard School Publication	1930
EMPEROR JONES (Eugene O'Neill)	1¼ "	Cos Cob Press	1932
QUEEN HELENA (Philip Moeller)	1½ "	Manuscript	1936
GREEN MANSIONS—nonvisual opera		Manuscript	1937

DAVID WENDEL FENTRESS GUION

Born in Ballinger, Texas, in 1895, he was educated at the Polytechnic College in Fort Worth. He studied piano first in Texas and later at the Vienna Conservatory with Godowsky. He taught himself composition.

In 1915 he became director of the Daniel Baker College School of Music at Brownwood, Texas, where he remained for two years. From 1918 to 1921 he taught at the Fairmount Conservatory in Dallas, and in 1921 he joined the Southern Methodist University in Dallas where he remained until 1923. Later he taught at the Chicago College of Music. He helped to organize and is an honorary member now of the David Guion Choral and Fort Worth Harmony Clubs, and is a member of the Texas Teachers' Association. His interest in Negro music and in cowboy songs stems from his life in the Southwest, as he was brought up to know the Negro and the cowboy, and many of his larger works are based on the national idioms of that region.

Among his works which have had many performances with the major symphony orchestras, radio and concert ensembles, are "Arkansas Traveler," "Turkey in the Straw," "Sheep and Goat Walking to the Pasture," "Alley Tunes," and "Southern Nights Suite." Broadcasts of his orchestral, choral, and chamber works have been given over NBC, CBS, and WOR. Almost all his major works have been recorded and are on sale by either the Victor or Columbia companies.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SHINGANDI—primitive African ballet	20 minutes	Manuscript for hire	1932
SUITE FOR ORCHESTRA	10 "	Manuscript for hire	1937
TURKEY IN THE STRAW transcription	5 "	G. Schirmer, Inc.	1919
ARKANSAS TRAVELER transcription	5 "	G. Schirmer, Inc.	1929
SHEEP AND GOAT WALKING TO THE PASTURE	5 "	G. Schirmer, Inc.	1922
ALLEY TUNES	15 "	G. Schirmer, Inc.	1926
MOTHER GOOSE SUITE	25 "	Manuscript for hire	1930
SOUTHERN NIGHTS SUITE	5 "	G. Schirmer, Inc.	1922

Many other orchestral works and arrangements for band not listed here

CHORAL WORKS

HOME ON THE RANGE mixed voices, men's voices, boys' voices	G. Schirmer, Inc.	1931
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DAVID WENDEL FENTRESS QUION (Continued)

CHORAL WORKS	DURATION	PUBLISHER	DATE
ALL DAY ON THE PRAIRIE boys' voices		G Schirmer, Inc	1931
THE BOLD VAQUERO men's voices, boys' voices			
RIDE COWBOY RIDE men's voices, boys' voices			
GREATEST MIRACLE OF ALL mixed voices, men's voices		G Schirmer, Inc	1918
THE COWBOY'S DREAM mixed voices, men's voices, boys' voices			
LONESOME SONG OF THE PLAINS mixed voices, men's voices, boys' voices			
LITTLE PICKANINNY KID mixed voices, men's voices, boys' voices		G Schirmer, Inc	1918
OH MY LAWD WHAT SHALL I DO? men's voices			
TEXAS MAY I NEVER WANDLR mixed voices, men's voices, boys' voices			
OL' PAINT mixed voices, boys' voices			
DE OL' ARK'S A MOVERIN' men's voices		G Schirmer, Inc	1918
HOPI INDIAN CRADLE SONG mixed voices, men's voices, women's voices		Boosey & Co	1918
SAIL AWAY FOR THE RIO GRANDE men's voices, boys' voices			
WHAT SHALL WE DO WITH A DRUNKEN SAILOR? men's voices, boys' voices			
HOWDY DO MIS' SPRINGTIME men's voices		M Witmark & Son	1924

STAGE WORKS AND FILM MUSIC

SHINCANDI—primitive African ballet	20 minutes	Manuscript for hire	1932
MOTHER GOOSE BALLET	25 "	Manuscript for hire	1930
COWBOY PRODUCTION AND DANCE	25 "	Manuscript	1930

HENRY KIMBALL HADLEY*

Born in Somerville, Massachusetts, in 1874, he received his first lessons in piano and composition from his father who was in charge of the district public-school music. Emery and Chadwick were his teachers at the New England Conservatory. He received a degree in music from Tufts College and for a short period was music director of the St. Paul's School on Long Island. Early in his career he was appointed conductor of the Mapleson Opera Company and toured throughout the United States. He went to Vienna to study composition with Mandyczewski and remained abroad for many years composing and conducting.

In 1909 he became conductor of the Seattle Symphony Orchestra and from 1911 to 1916 he conducted the San Francisco Orchestra. The New York Philharmonic Orchestra appointed him associate conductor in 1920. He organized the Manhattan Symphony Orchestra in 1929 with the idea of including American works on each program. In recent years he was active in founding the National Association for American Composers and Conductors of which he was president. He appeared as guest conductor at the Worcester Festival, and toured in Japan and in South America. He received the Paderewski Prize in 1901 for a symphonic work "The Four Seasons," and the National Federation of Music Clubs Prize for "The Culprit Fay" in 1909. "Bianca" was the prize-winning work for the Society of American Singers competition in 1918. He was frequently commissioned to write works for special occasions, including many festivals in America.

Among his operas "Cleopatra's Night" is the work which has been performed most often, as it was in the Metropolitan Opera Company's repertoire for two seasons. His orchestral and choral music has had too many presentations in America and in Europe to enumerate. He has written a few works for small ensemble and a great many songs which have been published and performed.

COMPOSITIONS

ORCHESTRAL WORKS		PUBLISHER	DATE
LUCIFER—tone poem		C. C. Birchard & Co.	1914
THE OCEAN—tone poem		C. C. Birchard & Co.	1916
SAN FRANCISCO—suite		C. C. Birchard & Co.	
ALMA MATER—overture		C. C. Birchard & Co.	1932
AURORA BOREALIS—overture		Carl Fischer, Inc.	1931
		Manuscript	
IN BOHEMIA—overture		G. Schirmer, Inc.	
OTHELLO—overture		G. Schirmer, Inc.	
SYMPHONY No. 4, NORTH-EAST-SOUTH- AND WEST		G. Schirmer, Inc.	
SCHERZO DIABOLIQUE		Carl Fischer, Inc.	1934
HEROD—dramatic overture		Carl Fischer, Inc.	1931
YOUTH TRIUMPHANT		Carl Fischer, Inc.	1931
STREETS OF PEKIN—Chinese suite		Carl Fischer, Inc.	1932
CONCERTINO		C. C. Birchard & Co.	1937
piano		orch. part condensed for 2 pianos, for hire	

*Died September 6, 1937.

HENRY KIMBALL HADLEY (Continued)

CHORAL WORKS	DURATION	PUBLISHER	DATE
ODE-MUSIC 4 solo voices, chorus, orchestra	entire evening	G Schirmer, Inc.	1917
RESURGAM 4 solo voices, chorus, orchestra	" "	Oliver Ditson Co	1922
MIRTIL IN ARCADIA 6 solo voices, chorus, orchestra, narrator		C C Birchard & Co	1927
THE NEW EARTH—ode		Oliver Ditson Co. vocal score published	1917
THE FAIRY THORN women's voices, orchestra		G Schirmer, Inc	1915
BFI SHAZZAR mixed voices, orchestras		Theodore Presser	1932
Many anthems and cantatas not listed here, published by Oliver Ditson Co, G Schirmer, Inc, and A P Schmidt Co			

CHAMBER MUSIC

STRING QUARTET, No 2	30 minutes	G Schirmer, Inc	1934
PIANO TRIO, No 2	25 "	Manuscript	1933
PIANO QUINTET IN A MINOR	30 "	G Schirmer, Inc	1920

STAGE WORKS AND FILM MUSIC

AZORA—opera in 3 acts	entire evening	G Schirmer, Inc	1915
CLEOPATRA'S NIGHT—opera in 2 acts	1½ hours	Oliver Ditson Co	1918
BIANCA—opera in 1 act	1¼ "	H Flammer, Inc	1916
A NIGHT IN OLD PARIS—opera in 1 act		Manuscript	1925

RICHARD HAGEMAN

Born in Leeuwarden, Holland, in 1884, he comes of musical stock. His father Maunce Hageman was director of the Amsterdam Conservatory and his mother was a court singer. In his early years he studied music with his father and later went to the Brussels Conservatory.

At the age of sixteen he was recommended by the Queen of Holland to a position at the Amsterdam Royal Opera House as assistant conductor and after two years he was made first conductor. In 1908 he was appointed conductor of concerts and opera at the Metropolitan Opera House in New York. He has also directed opera in Chicago and Los Angeles, and orchestral concerts in San Francisco, Philadelphia, and Pittsburgh.

"Caponsacchi" has had several performances at the Metropolitan Opera House and a great many performances in Germany and Austria. Some of his songs have been recorded by Victor.

COMPOSITIONS

STAGE WORKS AND FILM MUSIC

	DURATION	PUBLISHER	DATE
CAPONSACCHI—grand opera 24 singing parts, large orchestra, triple woodwinds	2¼ hours	Society of European Stage Authors and Composers, for hire	1931

RICHARD HAMMOND

Born in Kent, England, in 1896, he graduated from Yale University. After studying at the Yale School of Music, he became a pupil of Boulanger in Paris.

He was the founder and vice-president of the Composers' Music Corporation, a publishing house interested in contemporary music. He has served as a member of the executive board of the League of Composers, and on the board of the Franco-American Music Society. He is a contributor to *Modern Music* and other magazines devoted to music.

His works have been heard on programs of various societies interested in contemporary music.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
FIVE CHINESE FAIRY TALES		Manuscript	1921
ORCHESTRATION OF ELIZABETHAN LOVE SONGS <i>medium voice</i>		Manuscript	1925
VOYAGE TO THE EAST <i>medium voice</i>	12 minutes	Manuscript	1926
THE SEA OF HEAVEN		Manuscript	1929
WEST INDIAN DANCES	23 "	Manuscript	1930
SUITE AFTER READING "THE WOMAN OF ANDROS"	30 "	Manuscript	1930
SINFONETTA	11 "	Manuscript	1931
DANCE MUSIC—suite	20 "	Manuscript	1933
EXCURSION—suite		Manuscript	1937
DANCE MUSIC—SUITE II		Manuscript	1937
CHAMBER ORCHESTRA			
CINQ CHANSONS GRECQUES <i>medium voice, 15 instruments</i>	15 minutes	Manuscript	1928
FIVE MADRIGALS <i>voice and instruments</i>	10 "	Manuscript	1930
CHORAL WORKS			
SUITE FOR FIVE PRIÈRES ARABES <i>women's chorus, baritone solo, 7 instruments</i>	10-15 minutes	Manuscript	1928
SIX WOMEN'S CHORUSES <i>a cappella ensemble with or without soloist</i>		Manuscript	1928
CHAMBER MUSIC			
SONATA FOR OBOE AND PIANO		Manuscript	1924
STAGE WORKS AND FILM MUSIC			
FIESTA—ballet <i>medium orchestra, 2 voices backstage</i>	25 minutes	Manuscript	1929
CARNIVAL—ballet <i>medium orchestra</i>	20 "	Manuscript	1931
BALLET <i>medium orchestra</i>	28 "	Manuscript	1935

HOWARD HANSON

Born in Wahoo, Nebraska, in 1896, he began his musical education under his mother's guidance. He attended Luther College in Wahoo and continued his studies in music at the Institute of Musical Art in New York, and at the Northwestern University from which he received a degree. At the age of twenty he was appointed Professor of Theory at the College of the Pacific in California, and three years later he was made Dean of the Conservatory of Fine Arts of that college. The Prix de Rome was awarded to him in 1921 and he was the first composer to enter the American Academy at Rome. He remained there for three years.

On his return to America he accepted the directorship of the Eastman School of Music in Rochester. There he inaugurated the American Composers Concerts, enlisting the services of the Rochester Philharmonic Orchestra as well as ballet corps, soloists, and ensembles for the purpose of stimulating wider interest in American creative music. He received the award of the Society for the Publication of American Music and also the Eastman School Publication Award. For many years he has taken an active part in various educational activities, serving as Chairman of the Commission on Curricula of the National Association of Schools of Music, also as President of the Music Teachers National Association. He is a member of the examination jury for the American Academy in Rome, and writes and speaks frequently on music education. He has been guest conductor with many of the orchestras in the United States and Europe.

The opera "Merrymount" was produced at the Metropolitan Opera House and excerpts in concert form have been heard at the Ann Arbor Festival, also with the symphonic orchestras in Rochester, Detroit, Philadelphia, New York, Minneapolis, Cincinnati, and Los Angeles. Many of his works have been performed by the major orchestras in the United States and in Europe, as well as at the festivals of Worcester, Ann Arbor, Bad Homburg in Germany, etc. The "String Quartet, Opus 23" was commissioned for the Elizabeth Sprague Coolidge Festival in Washington, D C, and he was one of the first six Americans commissioned by CBS to write a work for radio. Excerpts from "Merrymount" have been recorded by Victor.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONIC RHAPSODY		Manuscript	1918
BEFORE THE DAWN—symphonic poem		Manuscript	1919
SYMPHONIC LEGEND		Manuscript	1920
EXALTATION—symphonic poem piano obbligato		Manuscript	1920
NORDIC SYMPHONY, No 1	28 minutes	C C Birchard & Co	1922
NORTH AND WEST—symphonic poem	18 "	Manuscript	1923
LUX AETERNA—symphonic poem violin obbligato	18 "	G Schirmer, Inc	1923

HOWARD HANSON (Continued)

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
PAN AND THE PRIEST—symphonic poem <i>piano obbligato</i>	10 minutes	C C Birchard & Co	1926
CONCERTO <i>organ, orchestra</i>	18 "	Manuscript	1926
ROMANTIC SYMPHONY, No II	25 "	C C Birchard & Co	1930
SUITE FROM THE OPERA "MERRY- MOUNT"	16 "	Harms, Inc	1937
SYMPHONY No 3		Manuscript	1937
CHORAL WORKS			
THE LAMENT FOR BEOWULF <i>mixed chorus, full orchestra</i>	18 minutes	C C Birchard & Co	1925
HEROIC ELEGY <i>orchestra, mixed chorus obbligato</i>	16 "	Manuscript	1927
SONGS FROM "DRUM TAPS" (text—Walt Whitman)		J Fischer & Bro vocal score	1935
TRANSCRIPTION OF PALESTRINA'S "POPE MARCELLUS MASS" (Kyrie, Gloria, and Credo) <i>mixed chorus, large orchestra</i>		J Fischer & Bro vocal score	1937
CHAMBER MUSIC			
QUINTET IN F MINOR, OPUS 6 <i>piano, string quartet</i>	30 minutes	Manuscript	1916
CONCERTO DA CAMERA, OPUS 7 <i>piano, string quartet</i>	15 "	Manuscript	1917
STRING QUARTET, OPUS 23	18 "	C C Birchard & Co	1923
STAGE WORKS			
MERRYMOUNT—3 act opera (libretto of Richard Stokes)	2 ¼ hours	Harms, Inc	1932
CALIFORNIA FOREST PLAY OF 1920 <i>voices, chorus, orchestra</i>		Manuscript	1919

ROY HARRIS

Born in Lincoln County, Oklahoma, in 1898, he was brought up from early childhood in California and educated in the public schools of Southern California. His mother first taught him the piano. After graduating from high school he became interested in studying the clarinet. At eighteen he took up farming, then enlisted in the army After the Great War, as he had to earn his living, he could spend only his evenings studying music, and therefore he started on his musical career later in life than is usual with composers.

At the age of twenty-two he entered the University of California as a special student of philosophy and economics and then began to study music with Farwell Bliss, Altschuler, and Scalero also taught him orchestration and harmony and in 1926 he went to Paris to study with Boulanger. From 1927 to 1929 he held two appointments for the Guggenheim Fellowship. He returned to America in 1929 and devoted himself to composing chiefly orchestral and chamber music. In 1930 and in 1931 he received the appointment of the Creative Fellowship from the Pasadena Music and Arts Association. He is at present head of the Composition Department of the Westminster Choir School at Princeton, New Jersey, and director of the Princeton Festival of American Music. He has contributed articles on musical subjects to various magazines and has lectured frequently.

"Andante" was presented at the Eastman School Festival and at the New York Stadium and Hollywood Bowl. "Symphony 1933" and the "Second Symphony" were performed by the Boston Symphony several times. "Johnny Comes Marching Home," commissioned for the Victor Company, has been played by many of the orchestras all over the United States, and has been broadcast by both NBC and the CBS. "Farewell to Pioneers" was performed by the Philadelphia Orchestra and "Time Suite" was commissioned and broadcast by the CBS. "Prelude and Fugue for Strings" was performed by the orchestras in Washington and Seattle, and by the Philadelphia Sinfonietta. There have been frequent hearings of his chamber works and many broadcasts over NBS, CBS, and WOR, and performances at festivals in Mexico, Italy, and America. He has been commissioned to write works by various organizations and by individual artists for their concert repertoire. He was one of the first six Americans commissioned to write a work for radio by CBS. He has had a great many of his compositions recorded by the Columbia and the RCA Victor companies, among them the "Overture," "Johnny Comes Marching Home," "Symphony 1933," "Song for Occupations," "Concerto" (sextet), and other works.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
ANDANTE	14 minutes	Manuscript	1926
SYMPHONY—4 movements	25 "	Manuscript	1929
TOCCATA	13 "	Manuscript	1931
OVERTURE	10 "	Manuscript	1931
CONCERT PIECE	14 "	Manuscript	1932
SYMPHONY "1933"	28 "	G Schirmer, Inc <i>for hire</i>	1933

ROY HARRIS (Continued)

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
ANDANTINO	10 minutes	G Schirmer, Inc	1931
JOHNNY COMES MARCHING HOME	8 "	G Schirmer, Inc	1934
CHORALE FOR STRING ORCHESTRA	9 "	Harold Flammer, Inc	1933
FAREWELL TO PIONEERS	8 "	G Schirmer, Inc	1935
PRELUDE AND FUGUE FOR STRING ORCHESTRA	14 "	G Schirmer, Inc	1936
SECOND SYMPHONY	25 "	G Schirmer, Inc	1935
TIME SUITE	22 "	G Schirmer, Inc	1937
VIOLIN CONCERTO		for hire	
SYMPHONY FOR HIGH SCHOOL ORCHESTRAS		Manuscript	
PIANO CONCERTO		Manuscript	
- -			
CHAMBER ORCHESTRA			
CONCERTO—VIOLONCELLO AND ORCHESTRA		Manuscript	
CHORAL WORKS			
SUITE	18 minutes	Manuscript	1928
women's chorus, 2 pianos			
SYMPHONIC POEM FOR CHORUS AND TRIO	15 "	Manuscript	1925
violin, cello, piano			
WHITMAN SUITE	20 "	Manuscript	1927
women's chorus, 2 pianos			
SONG FOR OCCUPATIONS	14 "	G Schirmer, Inc	1934
8 part mixed chorus, a cappella			
STORY OF NOAH	8 "	G Schirmer, Inc	1934
8 part mixed chorus, a cappella			
SANCTUS	4 "	G Schirmer, Inc	1936
4 part mixed chorus, a cappella			
SYMPHONY FOR VOICES	20 "	G Schirmer, Inc	1935
8 part mixed chorus, a cappella			
JOHNNY COMES MARCHING HOME	2 "	G Schirmer, Inc	1937
SYMPHONY FOR CHORUS AND ORCHESTRA	40 "	Manuscript	1936
8 voices mixed			
CHILDREN'S CHORUSES		Manuscript	
CHAMBER MUSIC			
SUITE FOR STRING QUARTET	12 minutes	Manuscript	1925
CONCERTO	22 "	Cos Cob Press	1930
piano, clarinet, string quartet			
PIANO SONATA	15 "	Cos Cob Press	1929
FIRST STRING QUARTET	22 "	Manuscript	1929
STRING SEXTET	28 "	Manuscript	1932
2 violins, 2 violas, 2 cellos			
SEXTET	10 "	Manuscript	1932
flute, oboe, clarinet, bassoon, horn, piano			
QUINTET	12 "	Manuscript	1932
piano, flute, oboe, horn, bassoon			
THREE VARIATIONS ON A THEME	19 "	G Schirmer, Inc	1932
string quartet			
FOUR MINUTES AND TWENTY SECONDS		G Schirmer, Inc	1934
string quartet, flute			

ROY HARRIS (Continued)

CHAMBER MUSIC	DURATION	PUBLISHER	DATE
TRIO piano, violin, cello	22 minutes	New Music	1934
PIANO QUINTET string quartet, piano	28 "	G Schirmer, Inc	1937
POEM violin, piano	9 "	G Schirmer, Inc	1935
STRING QUARTET		Manuscript	
SUITE contralto, string quartet, flute		Manuscript	
PIANO SONATA		Manuscript	

FREDERIC HART

Born in Aberdeen, Washington, in 1898, he first studied music at home. Later he worked with Andersen at the American Conservatory in Chicago where he received first honors in composition. The World War interrupted his studies and he joined the army in France. He resumed his music studies later, his teachers in composition were Wilson, Goldmark, and Boulanger, and his piano teachers were Gunn, Hutcheson, and Quaile. An interest in music pedagogy led him to study the Diller-Quaile School methods and in 1923 he joined the staff of that school. Since 1929 he has been a member of the music faculty at Sarah Lawrence College and he has also lectured at Mills College.

"The Romance of Robot," a one-act opera, was presented twenty times at the Federal Music Theatre in New York City.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
OVERTURE TO A SHAKESPEARIAN COMEDY	10 minutes	Manuscript	1927
CHAMBER MUSIC			
TRIO IN E MINOR violin, cello, piano	30 minutes	Manuscript	1926
ADAGIO AND SCHERZO string quartet	15 "	Manuscript	1931
STRING QUARTET		Manuscript	1937
STAGE WORKS AND FILM MUSIC			
THE WHEEL OF FORTUNE—opera in three acts 8 principals, large chorus, orchestra	2½ hours	Manuscript	1934
THE ROMANCE OF ROBOT—opera in one act 6 principals, chorus, ballet, orchestra	1 hour	Manuscript	1937
FANTASTIC OPERA		Manuscript	1937

CHARLES HAUBIEL

Born in Delta, Ohio, in 1894, he studied piano with Ganz, Josef, and Rosina Lhevinne. He was a pupil of Rosario Scalero in composition.

For eight years he taught piano at the Institute of Musical Art and since 1923 he has been Assistant Professor of Composition and Theory at New York University. In 1935 he organized the Composers Press for the purpose of publishing works by contemporary American composers. He is the New York chairman for American music for the National Federated Music Clubs, and a director of the National Association for American Composers and Conductors. His symphonic work "Karma" won the first prize in the International Schubert Centennial Contest in 1929 and it has been recorded by the Columbia Phonograph Company "Rittrati" won second prize in the Swift Symphonic Contest in 1935, its première was given by the Chicago Symphony Orchestra "Pastoral" won honorable mention in this same Swift Symphonic Contest "Suite Passecaille" was first performed by the Los Angeles Symphony. Other works for chorus and chamber music have been presented in New York, and several of his works have been broadcast in the NBC Music Guild Series. "The Path of Music," a lecture recital, was filmed for Paramount News (Educational Film).

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
KARMA SYMPHONIC VARIATIONS		25 minutes	Manuscript	1928
SUITE PASSECAILLE		18 "	Manuscript	1932
RITTRATI		15 "	Manuscript	1929
VOX CATHEDRALIS		15 "	Manuscript	1934
PASTORAL		15 "	Manuscript	1930
SOLARI		20 "	Manuscript	1936
MARS ASCENDING		5 "	Manuscript	
CHORAL WORKS				
L'AMORE SPIRITUALE		30 minutes	The Composers Press, Inc	1932
women's voices, orchestra or 2 pianos				
SEA SONGS		9 "	H W Gray Co	1931
male voices, orchestra or two pianos				
YEOMAN'S SONG		3 "	The Composers Press, Inc	1932
male voices, a cappella				
CHAMBER MUSIC				
AMPHYCROMES—a suite for trio			Manuscript	1932
piano, violin, cello				
CRYPTICS		8 minutes	Manuscript	1932
bassoon, piano				
DUOFORMS		15 "	Manuscript	1934
trio				
ECHI CLASICI		10 "	Manuscript	1936
string quartet				
ROMANZA		10 "	Manuscript	
piano trio				

CHARLES HAUBIEL (Continued)

CHAMBER MUSIC	DURATION	PUBLISHER	DATE
PASTORALE duo for oboe and cello	5 minutes	Manuscript	
GAY DANCES piano trio	8 "	Manuscript	
MASQUE oboe quartet	5 "	Manuscript	
LODANDO LA DANZA string quartet	15 "	Manuscript	
STAGE WORKS AND FILM MUSIC			
BRIGANDS PREFERRED—a musical satire solo, quartet and chorus, small orchestra		Manuscript	1932
THE PASSIONATE PILGRIM—incidental music chamber-music ensemble		Manuscript	1932
SUWANEE RIVER GOES HI HAT—short for Paramount News Pictorial	5-9 minutes	Manuscript	

HERBERT HAUFREUCHT

Born in New York City in 1909, he began his early piano studies with his mother. He attended the Cleveland Institute of Music, where he was a pupil in composition of Sessions, Porter, and Elwell, and of Loesser in ensemble playing. Later he studied with Eisenberger at the Cleveland Music School Settlement, where for several years he won a prize in piano playing. He was awarded a fellowship at the Juilliard Graduate School from 1930 to 1934 for composition, during which time he studied with Goldmark. He was also awarded a scholarship for studying electrical musical instruments at the Theresian Studios.

He has taught piano at the Cleveland Music School Settlement, and been a conductor of children's choruses. At present he is interested in composing music for the modern dance and theatre.

His works have been heard in New York City and Boston, and on tour with dance groups, as well as on the radio over WQXR.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
ANDANTE FROM SYMPHONIE No. 1		5 minutes	Manuscript	1937
ORCHESTRAL SUITE—AMERICAN LANDSCAPES			Manuscript	1937
ORCHESTRAL OVERTURE—AMERICAN DANCE RHAPSODY			Manuscript	1937
CHAMBER ORCHESTRA				
SUITE FOR STRING ORCHESTRA	20 minutes	Manuscript	1934	
CHORAL WORKS				
MAN AND THE MASSES (excerpts) baritone solo, mixed chorus, orchestra	12 minutes	Manuscript	1934	
DEDICATION mixed, a cappella	5 "	Manuscript	1935	
FROM THE HILLS children's chorus, orchestra or piano	12 "	Manuscript	1936	
CHORAL COMPOSITIONS ON MAXWELL BODENHEIM'S POETRY		Manuscript	1937	
CHAMBER MUSIC				
QUARTETINO FOR STRING QUARTET	20 minutes	Manuscript	1933	
MOODS FOR STRING QUARTET	15 "	Manuscript	1937	
BITTER-SUITE IN OLDEN STYLE flute, violin, piano	5 "	Manuscript	1937	
SONATA FOR VIOLIN AND PIANO	18 "	Manuscript	1932	
VARIATIONS ON AN ORIGINAL THEME violin, cello, piano	12 "	Manuscript	1935	
STAGE WORKS AND FILM MUSIC				
MOMENTUM—ballet 5 instruments	40 minutes	Manuscript	1936	
AMERICAN CRUCIBLE—ballet 3 instruments	8 "	Manuscript	1937	

WALTER HELFER

Born in Lawrence, Massachusetts, in 1896, he graduated from Harvard University. He was a pupil of Respighi in Rome and of Mason in Boston, and also was the recipient of the American Academy in Rome Fellowship. He is now Assistant Professor of Music at Hunter College, New York City.

Several of his works have been performed in Italy, and in America, as well as over the radio by the National Broadcasting Company

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONY ON CANADIAN AIRS	45 minutes	Manuscript	1937
CONCERT OVERTURE IN D MAJOR		Manuscript	

CHAMBER ORCHESTRA

FANTASY ON CHILDREN'S TUNES <i>piano</i>	12 minutes	Manuscript	1935
WATER IDYL	9 "	Manuscript	1936
PRELUDE-INTERMEZZO-FUGUE	10 "	Manuscript	1937

CHORAL WORKS

MOTET IN FIVE VOICES ON A PSALM OF DAVID <i>mixed, a cappella</i>	6 minutes	Manuscript	1928
A DUTCH LULLABY FOR SIX VOICES	4 "	Manuscript	1930

CHAMBER MUSIC

QUARTET NO. 1 <i>strings</i>	40 minutes	Published	1923
STRING TRIO IN F	10 "	Manuscript	1928
APPASSIONATA FOR VIOLIN AND PIANO	9 "	Published	1928
ELEGIAC SONATA FOR PIANO		Published	1931

JAMES GUTHEIM HELLER

Born in New Orleans, Louisiana, in 1892, he was a pupil of Stillman-Kelley and Durst. He graduated from the Hebrew Union College as a rabbi, and has since served as director of many national Jewish organizations. For many years he has been annotator of program notes for the Cincinnati Orchestra. He is a member of the faculty of the Cincinnati Conservatory of Music, and lectures on musicology. From this institution he received the degree of Honorary Doctor of Music in 1935. He received the award of the Society for the Publication of American Music.

He is interested in synagogal modes and melodies and in adapting them for present-day use in the synagogue. "Four Sketches" has been played by the Cincinnati Symphony Orchestra.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
LITTLE SUITE		Manuscript	1932
FOUR SKETCHES FOR ORCHESTRA	15 minutes	Manuscript	1934
CHORAL WORKS			
HYMNS, NEW UNION HYMNAL		Published	1932
SERVICES FOR THE SYNAGOGUE organ, voice		Manuscript	1932
FOUR SOLO SERVICES FOR THE SYNAGOGUE			1936
CHAMBER MUSIC			
THREE AQUATINTS—STRING QUARTET	22 minutes	S P A M	1928
TRIO FOR PIANO, VIOLIN AND CELLO		S P A M	1929
QUINTET FOR CLARINET AND STRING QUARTET		Manuscript	1931
SONATA FOR VIOLIN AND PIANO	45 "	Manuscript	1931
ELEGIE AND PASTORALE FOR QUARTET piano, voice without words	30 "	Manuscript	1931

BERNARD HERRMANN

Born in New York City in 1911, he studied at the Juilliard Graduate School. He has conducted the New Chamber Orchestra and has been appointed by the Columbia Broadcasting System to be musical advisor to the "American School of the Air" and also musical director of the "Columbia Workshop."

He is interested in the development of American composition for radio. Many of his own works have been written directly for radio broadcast. He is also interested in reviving forgotten works of old masters for the benefit of radio audiences.

His music has been heard mainly over the air on nationwide hook-ups. The Columbia and National Broadcasting Companies, WOR, and other stations have broadcast "Nocturne and Scherzo," "Currier and Ives Suite," "The City of Brass," "Aubade," "Aria for Flute and Harp," and several other compositions.

BERNARD HERRMANN (Continued)

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SINFONIETTA FOR STRING ORCHESTRA	15 minutes	New Music	1935
NOCTURNE AND SCHERZO	16 "	Manuscript	1936
CURRIER AND IVES SUITE—THE SKATING RINK	20 "	Manuscript	1935
THE CITY OF BRASS—tone poem	14 "	Manuscript	1934
ORCHESTRAL VARIATIONS ON "DEEP RIVER" AND "WATER BOY"	12 "	Manuscript	1933
SYMPHONY		Manuscript	1937
VIOLIN CONCERTO		Manuscript	1937
CHAMBER ORCHESTRA			
PRELUDE TO "ANATHEMA" 15 instruments	8 minutes	Manuscript	1933
AUBADE 14 instruments	10 "	Manuscript	1933
MARCH MILITAIRE 17 instruments	8 "	Manuscript	1932
CHORAL WORKS			
MOBY DICK—dramatic cantata male chorus, soloists, speakers, large symphony orchestra	45 minutes	Manuscript	1937
CHAMBER MUSIC			
STRING QUARTET No. 1	15 minutes	Manuscript	1932
ARIA FOR FLUTE AND HARP	6 "	Manuscript	1932
STAGE WORKS AND FILM MUSIC			
BALLET MUSIC FOR AMERICANA REVUE small orchestra	6 minutes	Manuscript	1932
BALLET MUSIC FOR "THE BODY BEAUTIFUL" small orchestra	10 "	Manuscript	1935
THE SKATING RINK large orchestra	20 "	Manuscript	1935
RADIO WORKS			
LA BELLE DAME SANS MERCI— melodrama speaker, orchestra	13 minutes	Manuscript	1933
CYNARA—melodrama speaker, orchestra	12 "	Manuscript	1933
THE SHROPSHIRE LAD—melodrama speaker, orchestra	12 "	Manuscript	1933
CITY OF BRASS—melodrama speaker, orchestra	14 "	Manuscript	1934

Other music for radio dramatic productions not listed here

EDWARD BURLINGAME HILL

Born in Cambridge, Massachusetts, in 1872, of New England ancestry, he was brought up in the atmosphere of Harvard traditions. His grandfather was president of the university and his father was Professor of Chemistry. He studied with Paine and graduated in 1894 from Harvard University with highest honors in music. Among his other teachers were Chadwick, Whiting, and Widor. In 1908 he joined the faculty of Harvard as an instructor, in 1918 he was made Professor of Music, and in 1928 he became chairman of the Division of Music. He is a member of the National Institute of Arts and Letters and a Chevalier of the Legion of Honor.

He has given the Lowell Institute Lectures on French music, and has specialized in this study. These lectures were repeated at the Universities of Strasbourg and Lyon. He is chiefly interested in teaching history of music, orchestration, and the works of French and Russian composers. His book *Modern French Music* has been published and he has contributed many articles on music to the *Boston Transcript* and to the *Musical Quarterly*.

The majority of his orchestral works have been performed by the Boston Symphony Orchestra and many works have been played by the major orchestras in America. Among them are the "Symphonies" (Nos. 1, 2 and 3), "Lilacs," "Sinfonietta for Full Orchestra," "Concertino for Piano and Orchestra," and the "Stevensoniana Suites" (Nos. 1 and 2). The "Sextet for Wind Instruments" was first heard at the Elizabeth Coolidge Festival in Pittsfield, and this work, as well as other chamber works, has been played frequently.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
STEVENSONIANA SUITE No 1, OPUS 24	15 minutes	Manuscript parts and score available	1917
STEVENSONIANA SUITE No 2	14 "	G Schirmer, Inc	1922
LILACS—poem for orchestra	19 "	Cos Cob Press	1927
SYMPHONY No 1, B FLAT MAJOR	18 "	Manuscript parts and score available	1928
SYMPHONY No 2, C MAJOR	24 "	Manuscript parts and score available	1930
SYMPHONY No 3, G MAJOR, OPUS 41	28 "	Manuscript	1937
LAUNCELOT AND GUINEVERE—symphonic poem		Manuscript	1920
CONCERTINO FOR PIANO AND ORCHESTRA	12 "	G Schirmer, Inc	1931
SINFONIETTA FOR ORCHESTRA (in one movement)	15 "	Manuscript	1932
SINFONIETTA FOR STRING ORCHESTRA, OPUS 40	15 "	Manuscript	1936

EDWARD BURLINGAME HILL (Continued)

CHAMBER MUSIC	DURATION	PUBLISHER	DATE
SONATA FOR FLUTE AND PIANO, E FLAT	16 minutes	Manuscript	1926
SONATA FOR CLARINET AND PIANO, A MAJOR	15 "	S P A M.	1927
SEXTET FOR WIND INSTRUMENTS AND PIANO, B FLAT MAJOR	20 "	Manuscript	1934
STRING QUARTET, C MAJOR, OPUS 40	15 "	Manuscript	1935

STAGE WORKS AND FILM MUSIC

PAN AND THE STARS—pantomime ballet	Manuscript	1914
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MABEL WOOD HILL

Born in Brooklyn, New York, in 1891, she did not begin her music studies until 1917. Her teachers were Rothwell and Rubner. In 1918 the first recital of her songs was given. She was awarded the national prize by the Associated Glee Clubs of America and Canada and also received one from the National League of American Pen Women. She was associated with the New York Music School Settlement and later was one of the founders of the Brooklyn Music School Settlement and the Hudson River Music School.

Her works have been played both in the United States and Canada, and have been broadcast over WOR, WNYC, and in London through BBC. Her ballet pantomime "Pinocchio" made a long tour of the United States during 1936 and 1937. The arrangement of the "Bach Five Voiced Preludes and Fugues" was given in New York City, and "The Jolly Beggars" at the Banff Festival, Canada.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
BACH FIVE VOICED PRELUDES AND FUGUES (transcription)	10 minutes	Goodwin & Tabbs, London	1924
BACH CHORALE PRELUDE, "AN WASSER-FLUSSEN BABYLON" (transcription)	6 "	Goodwin & Tabbs, London	1924
WIND IN THE WILLOWS—ORCHESTRAL SUITE	15 "	Manuscript	1936
TRIOS OF COUPERIN—LOUIS XIV SUITE (transcription)	10 "	M Witmark & Sons	1934
FABLES OF AESOP	12 "	J Fischer & Bro.	1926

MABEL WOOD HILL (Continued)

CHAMBER ORCHESTRA	DURATION	PUBLISHER	DATE
SEVEN CHORALE PRELUDES OF BACH (transcription)		R D Row	1934
REACTIONS TO FIONA MACLEOD	10 minutes	Manuscript	
TWO ETUDES OF SCRIBINE (transcription)		Manuscript	
CHORAL WORKS			
BACH CHORALE PRELUDE, "AN WASSER- FLUSSEN BABYLON" (transcription)		Manuscript	
PART SONGS FOR MIXED VOICES		G Schirmer, Inc	1932
FRENCH CANADIAN FOLK-SONGS		C C Birchard & Co	1930
CHAMBER MUSIC			
TWO STRING QUARTETS		Manuscript	
SEVEN BACH CHORALE PRELUDES (transcription) quartet or strings		R D Row	1933
TWO BACH CHORALE PRELUDES (transcription) two pianos		R D Row	1935
QUINTET VERSION OF "REACTIONS TO FIONA MACLEOD"		Manuscript	
QUINTET (poems by W B Yeats) voice reciting, 4 solo instruments		Manuscript	
TRIO piano, horn, clarinet		Manuscript	1937
STAGE WORKS AND FILM MUSIC			
PINOCCHIO—ballet pantomime small orchestra		Manuscript for hire	
INTERPRETIVE SOLO DANCE piano, percussion		Manuscript	1937

MARY HOWE

Born in 1882 in Richmond, Virginia, she has made her home for many years in Washington, D.C. She studied piano in Germany with Burmeister and also with Hutcheson and Randolph. She worked with Strube in composition and received the Peabody Institute diploma in composition. Later she went to Paris to work with Boulanger.

She has concertized in two piano recitals and as pianist with chamber-music ensemble. In Washington she is active in various musical and civic organizations, and is vice-president of the Friends of Music in the Library of Congress.

"Dirge" and "Sand" have been performed by the Philadelphia Orchestra; "Dirge" has also been played in Boston by the People's Symphony and at Chautauqua with the Chautauqua Symphony. "Sand" has been played also by the Philharmonic Orchestra and in Santiago, Chile, by their Symphony and broadcast over WABC twice. "Castellana" was first broadcast in London with the BBC Orchestra, it was played by the National Symphony in Washington and the Women's Symphony in Chicago. Other works for orchestra, chorus, and chamber music have had frequent performances, several have been broadcast over WJSV and WRC in Washington.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
DIRGE	11 minutes	G. Schirmer, Inc. for hire	1931
SAND	3 "	G. Schirmer, Inc. for hire	1932
AMERICAN PIECE	15 "	Manuscript	1935
CASTELLANA two pianos	14 "	Manuscript	1935
SPRING PASTORAL violin (short incidental solo)	7 "	Manuscript	1936

CHAMBER ORCHESTRA

POEMA 11 instruments, soprano, mezzo soprano	12 minutes	Manuscript	1924
SAND 10 instruments	3 "	G. Schirmer, Inc. for hire	1932
COULENNES 11 instruments	10 "	Manuscript	1936

CHORAL WORKS

CHAIN GANG SONG male or mixed chorus, with piano or orchestra, or a cappella	9 minutes	G. Schirmer, Inc. for hire	1925
ROBIN HOOD'S HEART male voices	8 "	Manuscript	1934
FIDDLER'S REEL mixed-ad lib solo alto or baritone, piano or orchestra	20 "	Manuscript	1936

MARY HOWE (Continued)

CHAMBER MUSIC	DURATION	PUBLISHER	DATE
SONATA violin, piano	20 minutes	Manuscript	1923
QUINTET SUITE string quartet, piano	21 "	Manuscript	1928
SCHERZO AND FUGUE string quartet	14 "	Manuscript	1936
STAGE WORKS AND FILM MUSIC			
CARDS—ballet 2 pianos, drums	22 minutes	Manuscript	1936

HENRY HOLDEN HUSS

Born in Newark, New Jersey, in 1862, he is a descendant of the Bohemian family of the historic patriot John Huss. He first studied music with his father and then went to the Munich Royal Conservatory from which he graduated in 1885. He was a pupil of Rheinberger, Boie, and Giebl. On his return to America he toured as pianist with many of the symphonic orchestras, also playing his own concerto for piano. He has taught piano and theory and he has lectured at Hunter College in New York City. He received the Society for the Publication of American Music award.

The "String Quartet in B minor" won a National Federation of Music Clubs prize and was first performed at the Bicentennial of the Federation of Music Clubs in Peterboro, New Hampshire. His chamber music has been played in New York, Cincinnati, Boston, Detroit, and in other cities.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
NOCTURNE with orchestra, mixed voices	8 minutes	Manuscript	1913
THE RIDE OF PAUL REVERE soprano, women's chorus, orchestra	30 "	Manuscript	1920
PIANO CONCERTO			

CHAMBER MUSIC

STRING QUARTET IN B MINOR No. 3	23 minutes	S P A M	1918
TRIO FOR PIANO, VIOLIN, CELLO No. 2	25 "	Manuscript	1921
SONATA FOR VIOLA AND PIANO	22 "	Manuscript	1922
SONATA FOR VIOLIN AND PIANO No. 2	22 "	Manuscript	1926
STRING QUARTET No. 4		Manuscript	

HERBERT REYNOLDS INCH

Born in Missoula, Montana, in 1904, he graduated from the Eastman School of Music in Rochester. He studied composition with Royce and Hanson, and was awarded a fellowship from the University of Rochester. Later he received the American Academy in Rome fellowship. From 1925 to 1928 and from 1930 to 1931 he taught theory at the Eastman School of Music. At present he is teaching at Hunter College, New York City, and is connected with the music division of the New York Public Library.

Performances of his works have been given by the Rochester Philharmonic Orchestra, also in Rome, Italy.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
VARIATIONS ON A MODAL THEME	14 minutes	Manuscript	1927
SYMPHONY	25 "	Manuscript	1932
TO SILVANUS	15 "	Manuscript	1933
PIANO CONCERTO		Manuscript	1937

CHAMBER ORCHESTRA

SUITE FOR SMALL ORCHESTRA	19 minutes	Manuscript	1929
SERENADF 5 woodwinds, 4 brasses, 5 strings	20 "	Manuscript	1936

CHORAL WORKS

DIRGE FOR THE YEAR mixed voices, a cappella	5 minutes	Manuscript	1930
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CHAMBER MUSIC

QUINTET piano, string quartet	25 minutes	Manuscript	1930
MEDITERRANEAN SKETCHES string quartet	15 "	Manuscript	1933
HOMILY piano, violin, cello	7 "	Manuscript	1934
SONATA FOR PIANO AND VIOLONCELLO	12 "	Manuscript	1934
DIVERTIMENTO 2 trumpets, 2 horns, 2 trombones, tuba	14 "	Manuscript	1934
SONATA FOR PIANOFORTE	10 "	Manuscript	1935
STRING QUARTET	16 "	Manuscript	1936
BALLADE violin, piano		Manuscript	1937

CHARLES EDWARD IVES

Born in 1874 in Danbury, Connecticut, he is the son of a musician and teacher who had experimented over a period of years in the field of acoustics. His parent's general musical education had great influence on the boy, and it encouraged his interest in the best musical literature. At the age of twelve he began to experiment with "off-rhythms" and tried to imitate the sound of drums on the piano. He attended the Danbury public schools, the Hopkins Preparatory School at New Haven, and in 1898 he graduated from Yale University where he studied under Horatio Parker. During the four years of training at college he continued to experiment privately, the New Haven Hyperion Theatre Orchestra was very helpful in trying out his new works.

From childhood he had listened to all the local village music in its simple and often inadequate performance, but this true folk music, even off key, the fiddling for the old-fashioned square dances, the church music of a harmonium out of tune accompanying a congregation of voices of uncertain pitch—all these made a deep impression upon his early years. Its influence is perhaps responsible for the new quality which he later developed in American music. In his early twenties he wrote "In the Cage," his first complete break from conventional writing. From 1906 to 1916 he wrote his major works but stopped writing completely during the period of the Great War. Since that time he has written chiefly songs. In 1922 a private edition was printed of one hundred and fourteen songs composed over a period of thirty years. Some of these have since been reprinted by New Music and by the Cos Cob Press. His career as a composer is only one part of his life, for he entered business in New York City after graduating from college in 1898, and from 1906 to 1930 he was active as a senior member of the firm of Ives and Myrick.

His orchestral works have been performed in Germany, France, Cuba, New York City, Washington, D.C., Los Angeles, and St. Paul. Many of his works for chamber music and his song cycles have had frequent presentations in France, Hungary, Russia, and the United States. The work for chamber orchestra was played at the St. Paul Convention of National Music Clubs. There have been broadcasts of the Song Cycle with chamber orchestra from Moscow (U.S.S.R. Government Station), the "Second Orchestral Set" was broadcast over NBC and the "Fourth Symphony" and the "String Quartet" were broadcast over CBS. "Barn Dance," "In the Night," and "General Booth Enters Heaven" were recorded by N.M.Q.R., and the "67th Psalm" was recorded by Columbia.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
FOURTH SYMPHONY	40 minutes	New Music Publishing Co	1916
FIRST ORCHESTRAL SET	25 "	C. C. Birchard & Co	1914

CHARLES EDWARD IVES (Continued)

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SECOND ORCHESTRAL SET	20 minutes	Manuscript	1915
SYMPHONY HOLIDAYS	50 "	New Music Publishing Co	1913
OVERTURE No 3	15 "	Manuscript	1912
CHAMBER ORCHESTRA			
TONE ROADS No 3 12 or more instruments	8 minutes	Manuscript	1915
SCHERZO No 2 woodwinds, strings	10 "	Manuscript	1912
SONG CYCLE No 4 with small chamber orchestra	15 "	Manuscript	1916
CHORAL WORKS			
AN ELECTION chorus, orchestra	6 minutes	New Music Publishing Co piano arrangement	1921
THE MASSES chorus, orchestra	12 "	New Music Publishing Co. in part	1915
LINCOLN—THE GREAT COMMONER (Markham) chorus, orchestra	5 "	New Music Publishing Co	1912
CHAMBER MUSIC			
FOURTH VIOLIN AND PIANO SONATA	20 minutes	Manuscript	1916
STRING QUARTET No 2	25 "	Manuscript	1912
ÆSCHYLUS AND SOPHOCLES string quartet, piano, voice	6 "	New Music Publishing Co	1922

FREDERICK JACOBI

Born in San Francisco, California, in 1891, he has lived abroad and in the Eastern states for many years. He was a pupil of Gallico and Joseffy and later studied composition with Goldmark and Bloch. In Berlin he attended the Hochschule für Musik where Paul Juon was his teacher

During the years of 1913-17 he was assistant conductor at the Metropolitan Opera House. He returned to the West for a few years and became very much interested in the music of the Pueblo Indians of New Mexico and Arizona, and he has gathered a great deal of material about them. Since 1936 he has been teaching composition at the Juilliard Graduate School in New York. He is an active member of the League of Composers and a director of the United States Section of the International Society for Contemporary Music and a member of the American Society of Composers, Authors and Publishers. He received Honorable Mention in the Elizabeth Coolidge Competition of 1924 and twice received the award of the Society for the Publication of American Music.

His String Quartet based on American Indian Themes was selected to represent American Music for the International Festival of Contemporary Music at Zurich and has also been played in many cities of Europe and in the United States. The "Indian Dances," "Eve of Saint Agnes," "Nocturne for Flute and Small Orchestra," and the two Concertos for Violoncello and for Piano have had frequent performances. The orchestras in Boston, San Francisco, Philadelphia, Cleveland, Rochester, Hartford, Chautauqua, the New York New Symphony, as well as the Worcester Festival, New York WPA Festival, the Paris Colonne Orchestra, and orchestras in Poland and Denmark have all played some of these works. The "Concerto for Piano and Orchestra" was broadcast in Luxembourg. His chamber music has had frequent performances in Europe and in America, the "String Quartet No. 2" was broadcast over WQXR. The "Sabbath Evening Service" (for mixed voices and baritone solo), commissioned by Temple Emanuel of New York, has been given by the leading synagogues in San Francisco, Philadelphia, Los Angeles, and elsewhere. Many articles and reviews from his pen have appeared in American and European magazines. He has been a frequent contributor to the magazine *Modern Music*.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
THE EVE OF SAINT AGNES	25 minutes	Manuscript	1919
SYMPHONY	22 "	Manuscript	1922
TWO ASSYRIAN PRAYERS soprano or tenor	12 "	Manuscript	1923
INDIAN DANCES	18 "	Universal Edition, Vienna C. C. Burchard & Co	1928

FREDERICK JACOBI (Continued)

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
CONCERTO FOR VIOLONCELLO AND ORCHESTRA	18 "	Universal Edition, Vienna	1932
CONCERTO FOR PIANO AND ORCHESTRA	26 "	Manuscript	1935
CONCERTO FOR VIOLIN AND ORCHESTRA		Manuscript	1937
CHAMBER ORCHESTRA			
TWO ASSYRIAN PRAYERS soprano or tenor, 18 instruments	12 minutes	Manuscript	1923
NOCTURNE flute, 18 instruments	8 "	Manuscript	1922
CHORAL WORKS			
THE POET IN THE DESERT mixed voices, baritone solo	18 minutes	Manuscript	1925
FRIDAY EVENING SYNAGOGICAL SERVICE mixed voices, baritone solo, a cappella	20 "	Bloch Publishing Co	1930
CHAMBER MUSIC			
STRING QUARTET based on Indian Themes	18 minutes	S P A M G Schirmer, Inc Universal Edition, Vienna	1924
SONG AND PIECES FOR VIOLIN AND PIANO		G Schirmer, Inc Composers' Music Corporation	1926
VOCALISES FOR HIGH VOICE AND PIANO		Alphonse Leduc, Paris	1930
STRING QUARTET No 2	23 "	S P A M	1933
SCHERZO FOR WIND INSTRUMENTS	5 "	Carl Fischer, Inc	1936
6 PIECES FOR THE ORGAN FOR USE IN THE SYNAGOGUE		Manuscript	1933

DOROTHY JAMES

Born in Chicago, Illinois, in 1901, she studied composition with Weidig, from whom she received two scholarships. She has been a pupil of Gruenberg, and also a student in piano and theory at the Chicago Musical College. At the American Conservatory of Music she received a master's degree in theory and composition. She won first prizes in the Mu Phi Epsilon Honorary Musical Sorority composition contests of 1926, 1930, and 1932.

For the past nine years she has been Assistant Professor of Music Education at the Michigan State Normal College, Ypsilanti, where she is also chairman of the Music Research Committee, the American Composers' and State Composers' committees, and the Michigan Federation of Music Clubs. She is a member of the Peterboro MacDowell Colony.

Her works have received many performances in Rochester, Flint, Minneapolis, Chicago, Ann Arbor, and other cities. Some of her music has also been broadcast.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONIC FRAGMENTS	10 minutes	Manuscript	1931
ELLYPTIC POEM	8 "	Manuscript	1937
CHAMBER ORCHESTRA			
THREE PASTORALES clannet solo, strings, harp	7 minutes	Manuscript	1933
DIVERTIMENTO piano, small orchestra		Manuscript	1937
CHORAL WORKS			
CHRISTMAS NIGHT (Tatum) a cappella, mixed voices	2 minutes	H T Fitzsimons Co	1933
THE JUMBLES (Edward Lear)—cantata children's 4 part chorus, orchestra	20 "	H T Fitzsimons Co	1934
THE LITTLE JESUS CAME TO TOWN mixed voices, a cappella	3 "	H T Fitzsimons Co	1935
CANTATA bantone, children's chorus, orchestra		Manuscript	1937
CHAMBER MUSIC			
FOUR PRELUDES FROM THE CHINESE contralto and piano quintet	15 minutes	Manuscript	1924
SUITE FOR STRING QUARTET	12 "	Manuscript	1926
RHAPSODY violin, cello, piano	8 "	Manuscript	1930
STRING QUARTET IN ONE MOVEMENT		Manuscript	1932
STAGE WORKS AND FILM MUSIC			
INCIDENTAL MUSIC FOR "AS YOU LIKE IT" (in collaboration with Hamilton Forrest) small orchestra		Manuscript	1927
PAOLA AND FRANCESCA—opera in 3 acts 5 principals, chorus, orchestra		Manuscript	1932

PHILIP JAMES

Born in Jersey City, New Jersey, in 1890, he was educated in New York. He attended the College of the City of New York. Among his teachers were Norris, Goldmark, Schenck, and Scalero.

During the World War he served in the infantry and after the armistice was appointed commanding officer and bandmaster of the A. E. F. General Headquarters Band. He has been conductor and guest conductor of many leading orchestras in the United States, and for seven years has conducted the Bamberger Little Symphony Orchestra of WOR. He has been instructor in music at Columbia University, and has also served as Professor of Music and chairman of the department of music of New York University. In 1927 he received first prize offered by the *Homiletic Review* for a hymn tune, and in 1932 he was the winner of one of the National Broadcasting Company's orchestral awards of five thousand dollars, for his satirical suite for orchestra "Station WGZBX." In 1937 he obtained honorable mention by the Philharmonic Symphony Society of New York for the overture "Bret Harte" and was also given the Juilliard School of Music Publication Award.

His works, including "Station WGZBX," "Overture—Bret Harte," and "Overture in Olden Style on French Noels," have been given numerous performances by leading orchestras, and have also been heard over the radio.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
OVERTURE—BRET HARTE		8 minutes	Manuscript	1925
OVERTURE IN OLDEN STYLE ON FRENCH NOELS		12 "	C. C. Birchard & Co.	1926
WIR GLAUBEN ALL' AN EINEN GOTT— Bach transcription		3 "	Manuscript	1929
SONGS OF THE NIGHT		15 "	Manuscript	1930
STATION WGZBX—a satirical suite for orchestra		15 "	Galaxy Music Corp. for hire	1931
OVERTURE—BRET HARTE (No. 3)		12 "	Galaxy Music Corp. for hire	1934
Gwallia—rhapsody		25 "	Manuscript	1936
CHAMBER ORCHESTRA				
SUITE FOR CHAMBER ORCHESTRA 11 instruments		32 minutes	Manuscript	1924
Kammersymphonie 11 instruments		30 "	Manuscript	1926
CONCERTINO FOR PIANO AND CHAMBER ORCHESTRA—Mozart transcription 11 instruments		11 "	C. C. Birchard & Co.	1929
SUITE FOR STRING ORCHESTRA		17 "	Juilliard School Publication	1934

PHILIP JAMES (Continued)

CHORAL WORKS	DURATION	PUBLISHER	DATE
NIGHTINGALE OF BETHLEHEM <i>mixed chorus, orchestra</i>	30 minutes	H W Gray Co	1917
THE NUN <i>women's chorus, orchestra</i>	20 "	H W Gray Co	1922
LIGHT OF GOD <i>mixed chorus, orchestra</i>	25 "	H W Gray Co	1928
MISSA IMAGINUM—Mass of the Pictures <i>mixed chorus, orchestra</i>	45 "	H W Gray Co	1929
STABAT MATER SPECIOSA <i>mixed chorus, orchestra</i>	1 hour	H W Gray Co	1930
GENERAL WILLIAM BOOTH ENTERS INTO HEAVEN <i>male voices, tenor solo, chamber orchestra</i>	14 minutes	Witmark Educational Publications	1932
THE TRIUMPH OF ISRAEL <i>mixed voices, soli, orchestra</i>	1 hour	Manuscript	1933
A SONG OF THE FUTURE <i>13 part mixed chorus, a cappella</i>	10 minutes	H W Gray Co	1922
CHAMBER MUSIC			
STRING QUARTET	40 minutes	Manuscript	1926
FIRST ORGAN SONATA	25 "	H W Gray Co	1929
QUINTET FOR WOODWIND <i>flute, oboe, clarinet, bassoon, horn</i>	15 "	Carl Fischer, Inc	1936
STAGE WORKS AND FILM MUSIC			
JUDITH—ballet with narrator <i>chamber orchestra</i>	1 hour	Manuscript	1927
INCIDENTAL MUSIC TO GOETHE'S "IPHIGENIA IN TAURIS" <i>large orchestra</i>		Manuscript	1937
INCIDENTAL MUSIC FOR PLAY, "ARMS FOR VENUS" <i>small orchestra</i>		Manuscript	1936

WERNER JANSSEN

Born in 1900 in New York City, he graduated from Dartmouth College and received a music degree from the University of California. He has also studied music with Converse, Chadwick, and Friedheim. Fellowships have been granted him by the Juilliard Foundation, and by the American Academy in Rome in 1930. He was the first native New Yorker to be engaged to conduct the New York Philharmonic, in 1934-35, and he also conducted the symphonic orchestras of Philadelphia, Cleveland, Rochester, St. Louis, Chicago, Detroit, Hollywood Bowl, and many of the major European orchestras. For his interpretations of the Sibelius symphonies he was knighted in Finland. He received the honorary degree of Doctor of Music from Dartmouth College in 1935. He has been musical director and conductor for a series of broadcasts.

"New Year's Eve in New York" has had performances by the symphonic orchestras in Rochester, Cleveland, New York Stadium, Berlin, Budapest, Riga, and other cities. "Obseques of a Saxophone" was first presented at the Elizabeth Coolidge Festival in Washington, D. C. "Louisiana Symphony" was presented by the Augusteo Orchestra in Rome and by the Berlin Philharmonic and in Russia. There have been numerous performances of his quartets in Europe and in America. His score for "The General Died at Dawn" was produced with film by Paramount. "New Year's Eve in New York" has been recorded by the Victor Company.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
NEW YEAR'S EVE IN NEW YORK		18 minutes	C. C. Birchard & Co.	1930
			<i>large and small score</i>	
LOUISIANA SYMPHONY		25 "	Manuscript	1932
			<i>for hire</i>	
DIXIE FUGUE		8 "	Ernst Eulenburg,	1932
			Leipzig	
FOSTER SUITE		10 "	C. C. Birchard & Co.	1937
CHAMBER ORCHESTRA				
OBSEQUIES OF A SAXOPHONE		10 minutes	Manuscript	1930
6 wind instruments, snare drum			<i>for hire</i>	
CHAMBER MUSIC				
KALEIDOSCOPE		10 minutes	Manuscript	1932
string quartet				
FANTASY		10 "	Manuscript	1934
string quartet				
STRING QUARTET No. 1		20 "	Manuscript	1934
STRING QUARTET No. 2		25 "	Manuscript	1935
STAGE WORKS AND FILM MUSIC				
SYMPHONIC SCORE FOR "THE GENERAL				
DIED AT DAWN"			Manuscript	1936
<i>large orchestra</i>				

HORACE JOHNSON

Born in Waltham, Massachusetts, in 1893, he studied composition with Crist and Marshall. For four years he lived abroad, studying in Italy, France, and England.

He has been associate editor of the *Musical Observer*, contributing editor of the *Etude* and the *Musician*, as well as music editor of the *Delineator*. For three years he served on the staff of *Musical America*, and for the past six years has been the managing editor of the *Musical Courier*. Many of his songs and piano works have been published in the United States and in England.

Among those of his works frequently performed are "Imagery," "Astarte," "Streets of Florence," and "In the American Manner," which have been heard in England, Canada, and Mexico, also in Boston, Seattle, Cleveland, New York, and other cities in America. His compositions have been broadcast by the National Broadcasting Company and other radio stations.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
IMAGERY—orchestral suite		14 minutes	J. Fischer & Bro.	1924
ASTARTE—tone poem		25 "	Manuscript	1929
STREETS OF FLORENCE— orchestral suite		12 "	Manuscript	1930
IN THE AMERICAN MANNER		5 "	G. Schirmer, Inc. piano arr. published, orch. score ms.	1932
CHAMBER ORCHESTRA				
MUSIC FOR STRINGS		10 minutes	Manuscript	1937
CHORAL WORKS				
BABE OF BETHLEHEM mixed voices		5 "	G. Ricordi & Co.	1929
CHAMBER MUSIC				
FRAGMENTS—song cycle piano, soprano		6 minutes	G. Schirmer, Inc.	1924
CURSORY RHYMES—song cycle piano, soprano		6 "	Boosey & Co.	1927
TO MY LADY—song cycle piano, soprano		8 "	Manuscript	1927

HUNTER JOHNSON

Born in Benson, North Carolina, in 1906, he attended the University of North Carolina for three years. He entered the Eastman School of Music in Rochester where he won a scholarship in composition and in 1929 obtained a degree in music.

He was head of the department of composition at the University of Michigan from 1929 to 1933. In 1933 he won the Prix de Rome and thereupon spent two years studying in Europe. Aside from his music he takes an active interest in poetry and politics.

His works have been frequently heard in various centers of the United States and Europe. The "Concerto for Piano and Small Orchestra" was broadcast over WNYC, New York.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
SYMPHONY		30 minutes	Manuscript	1931
PRELUDE		6 "	Manuscript	1929
ANDANTE FOR FLUTE AND STRING ORCHESTRA			Manuscript	1937
CHAMBER ORCHESTRA				
CONCERTO FOR PIANO AND SMALL ORCHESTRA 23 instruments		20 minutes	Manuscript	1935
CHAMBER MUSIC				
PIANO SONATA		17 minutes	Manuscript	1934
ELEGY FOR CLARINET AND STRINGS		10 "	Manuscript	1936
SERENADE FOR FLUTE AND CLARINET		5 "	Manuscript	1937
SONATINA FOR VIOLIN AND PIANO		9 "	Manuscript	1937

WERNER JOSTEN

Born in Elberfeld, Germany, in 1888, he studied harmony and counterpoint in Munich with Siegel and later went to Geneva to work with Dalcroze. After several years in Paris he returned to Munich where he was appointed assistant conductor at the Munich Opera House. In 1921 he moved to America and later became a citizen of this country. He has received the Publication Award from the Julliard Music Foundation. Since 1923 he has been a member of the faculty of Smith College at Northampton where he is professor of music and also conducts the Smith College Orchestra. His interest in the subject of early opera led him, with the help of the Smith College Music Department, to produce several important revivals of ancient works. Several of these productions were later repeated in New York City.

Performances of many of his orchestral works have been given in Philadelphia, Boston, New York, Cincinnati, Cleveland, Chicago, Rochester, and other cities of the United States. "Ode for St. Cecilia's Day" was first presented at the Worcester Festival, many of his choral and chamber works have had frequent performances in America. A stage production of "Joseph and His Brethren" was given with the Julliard School. The "Concerto Sacro I" was broadcast by the Philadelphia Orchestra over the CBS.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
CONCERTO SACRO I <i>string orchestra, piano</i>	22 minutes	C C Birchard & Co	1927
CONCERTO SACRO II <i>string orchestra, piano</i>	18 "	C C Birchard & Co	1927
JUNGLE	14 "	Universal Edition	1928
JOSEPH AND HIS BRETHREN— concert suite	18 "	Associated Music Publishers <i>manuscript for hire</i>	1932
ENDYMION—concert suite	12 "	Associated Music Publishers <i>manuscript for hire</i>	1933
SERENADE FOR ORCHESTRA	17 "	Associated Music Publishers <i>manuscript for hire</i>	1934
SYMPHONY FOR STRINGS	18 "	Associated Music Publishers <i>manuscript for hire</i>	1935
SYMPHONY IN F	17 "	Affiliated Music Corp	1936
CHORAL WORKS			
HYMNUS TO THE QUEEN OF PARADYS <i>alto solo, women's voices, strings, organ</i>	5 minutes	G Schirmer, Inc	1921
CRUCIFIXION <i>bass solo, mixed voices, a cappella</i>	15 "	G Schirmer, Inc	1915
INDIAN SERENADE—Shelley <i>tenor solo, orchestra</i>	5 "	Manuscript	1922

WERNER JOSTEN (Continued)

CHORAL WORKS	DURATION	PUBLISHER	DATE
ODE FOR ST CECILIA'S DAY soprano and baritone soli, mixed voices, orchestra	25 minutes	G Schirmer, Inc	1925
A UNE MADONE—Baudelaire solo tenor, orchestra	12 “	Manuscript	1929
CHAMBER MUSIC			
STRING QUARTET	18 minutes	Manuscript	1934
SONATA FOR VIOLIN AND PIANO	12 “	Manuscript	1936
SONATA FOR PIANO	13 “	Manuscript	1937
STAGE WORKS AND FILM MUSIC			
JUNGLE—ballet full orchestra	14 minutes	Universal Edition	1928
BATOUALA—ballet chorus, orchestra	1 hour	Manuscript	1931
JOSEPH AND HIS BRETHREN—ballet	35 minutes	Associated Music Publishers <i>manuscript for hire</i>	1932
ENDYMION—ballet	25 “	Associated Music Publishers <i>manuscript for hire</i>	1933

EDGAR STILLMAN KELLEY

Born in Sparta, Wisconsin, in 1857, he is of American ancestry that dates back to 1650. His mother was his first teacher in music, later he studied composition at the Stuttgart Conservatory, from which he graduated in 1880. For many years he lived in San Francisco, holding positions of music critic, teacher, and organist. He moved to New York in 1890 to become instructor in composition and lecturer on music at New York University. For a time he conducted an opera company which produced one of his own works, "Puritania," with great success in 1892. In 1901-02 he was acting Professor of Musical Theory at Yale University. From 1902 to 1910 he lived in Berlin teaching and conducting. Later, on his return to America, he served at the Cincinnati Conservatory as Dean of Composition. In 1910 he held the fellowship of composition at the Western College at Oxford, Ohio. He is a member of the National Institute of Arts and Letters and of the International Music Society.

"The Pilgrim's Progress" was first performed at the 1918 Cincinnati Festival and later at the Worcester Festival and at other festivals in England and America. "Alice in Wonderland" was composed for the Norfolk Festival in 1919 and repeated in Cincinnati. "The Pit and the Pendulum" was first introduced at the Cincinnati Festival in 1925 and received the first award of the

EDGAR STILLMAN KELLEY (Continued)

National Federation of Music Clubs. There have been frequent performances by major symphonic orchestras of the "New England Symphony" as well as of many of his other works. The incidental music to "Ben Hur" has been performed five thousand times. "Gulliver" symphony was first heard in Cincinnati, and has been broadcast over NBC. The "Piano Quintet" and other chamber music have been played often in Europe and America, also broadcast in the NBC Music Guild Hour.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
ALADDIN—Chinese symphonic suite		C. C. Birchard & Co.	1915
ALICE IN WONDERLAND—symphonic suite	30 minutes	Oliver Ditson Co.	1922
PIT AND THE PENDULUM—symphonic suite		S. P. A. M.	1930
NEW ENGLAND SYMPHONY		C. C. Birchard & Co.	1922
GULLIVER—symphony		Affiliated Music Corporation	1914
SYMPHONIC MUSIC TO THE PLAY OF MACBETH—single numbers for concert			
SYMPHONIC MUSIC TO THE PLAY OF BEN HUR			
ISRAFAEL voice, orchestra			
ELDORADO voice, orchestra			
CHAMBER ORCHESTRA			
CONFLUENTIA string orchestra			1913
CHORAL WORKS			
PILGRIM'S PROGRESS	2 hours		1918
ALICE IN WONDERLAND chorus, 20 mimes	20 minutes		
Many short choral works			
CHAMBER MUSIC			
QUINTET FOR STRING QUARTET AND PIANO	35 minutes		
STRING QUARTET	30 "		
STAGE WORKS			
LYRIC OPERA PURITANIA	2 hours		
ALICE IN WONDERLAND—pantomime		Manuscript	

BORIS KOUTZEN

Born in Uman, Southern Russia, in 1901, he began to study the violin with his father who was a graduate of Petrograd Conservatory. At the age of seventeen he won a competition for a position as violinist with the State Opera House. Later he was with the Moscow Symphony Orchestra under Serge Koussevitzky. During this period he became a pupil of Glière at the Moscow Conservatory and while there composed several works which have been performed on various occasions.

He went to Berlin in 1922 and was active there as a violinist. In 1924 he came to the United States and became a member of the Philadelphia Orchestra. He is now head of the violin department of the Philadelphia Conservatory of Music.

Of his compositions, "Nocturne" was given by the Philadelphia and San Francisco orchestras and other works have been presented by the National Orchestral Association and in recitals in New York City and Philadelphia. His work has been broadcast by NBC.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SOLITUDE—poem-nocturne	11 minutes	Elkan Vogel, Philadelphia score and parts for hire	1927
SYMPHONIC MOVEMENT FOR VIOLIN AND ORCHESTRA	12 "	La Sirène Musicale orch parts for hire	1929
VALLEY FORGE—symphonic poem	10 "	Manuscript	1931
SYMPHONY		Manuscript	1937

CHAMBER ORCHESTRA

CONCERTO FOR FIVE SOLO INSTRUMENTS AND STRING ORCHESTRA flute, clarinet, bassoon, horn, cello solo	12 minutes	Elkan Vogel, Philadelphia score and parts for hire	1934
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CHAMBER MUSIC

STRING QUARTET IN B FLAT MAJOR	29 minutes	Manuscript	1922
SONATA FOR PIANO AND VIOLIN	24 "	Manuscript	1928
SONATINA FOR PIANO	12 "	La Sirène Musicale	1931
TRIO FOR FLUTE, CELLO AND HARP	14 "	Manuscript	1933
SECOND STRING QUARTET	20 "	Manuscript	1936

A. WALTER KRAMER

Born in New York City, in 1890, he first studied violin with his father and later with Hauser and Arnold. For a short period he took piano lessons. Although in his youth he knew many celebrated composers with whom he discussed music, in composition he was chiefly self-taught.

He has held the positions of music critic and editor in chief of *Musical America* and is now managing director and vice-president of the Galaxy Music Corporation. He is president of the Society for the Publication of American Music, serves as a member on the Advisory Board of the League of Composers, and is a member of the United States Section of the International Society for Contemporary Music, and the National Association for American Composers and Conductors.

"Two Symphonic Sketches" has been performed by the symphony orchestras in New York, Cincinnati, St. Louis, Minneapolis, and Los Angeles, and "Symphonic Rhapsody in F minor" for violin and orchestra, at the New York Stadium Concerts. "In Normandy" has been heard in New York, Baltimore, and other cities. His version for orchestra of the "Chaconne" by Bach has been played in Cincinnati, Cleveland, Seattle, Boston, etc. His compositions in the shorter forms, songs and choruses and chamber music have been presented too often to enumerate.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
TWO SYMPHONIC SKETCHES, OPUS 37a <i>violin, orchestra</i>	10 minutes	Manuscript	1914
SYMPHONIC RHAPSODY IN F MINOR, OPUS 35 <i>violin, orchestra</i>	17 "	Carl Fischer, Inc <i>orch. reduced for piano, orch. score and parts in manu- script for hire</i>	1915
CHACONNE BY J. S. BACH	15 "	J. Fischer & Bro <i>for hire</i>	1924
CHORAL WORKS			
IN NORMANDY (A ROCOCO ROMANCE), OPUS 49—cycle in four movements <i>chorus of women's voices, soprano solo, orchestra or piano</i>	16 minutes	J. Fischer & Bro <i>edition with piano, orch. score and parts for hire</i>	1924
CHAMBER MUSIC			
INTERLUDE FOR A DRAMA, OPUS 46, No. 1 <i>medium voice without words, oboe, viola, cello, piano</i>	3 minutes	G. Ricordi & Co	1921

GAIL T. KUBIK

Born in South Coffeyville, Oklahoma, in 1914, he was awarded, at the age of fifteen, a four-year scholarship in violin and composition at the Eastman School of Music, Rochester. At nineteen he received two degrees in music and in 1935 a Master of Music degree at the American Conservatory. Twice he won first prize in the Kansas Federation of Music Clubs Contests for 1931 and 1937. His "Trio, Opus 6" was awarded first place in the National Contest of Sinfonia Honorary Music Fraternity in 1934.

His works have been given by the Rochester Civic Orchestra, the Syracuse Symphony, the Federal Symphony in Chicago, the Rochester Philharmonic, and on many other programs. His compositions have been broadcast through the National Broadcasting Company, WHAM in Rochester, and WFAA in Dallas.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
CONCERTO, OPUS 4 <i>violin</i>		18 minutes	Manuscript	1934
SUITE, OPUS 7		30 "	Manuscript	1935
CHAMBER ORCHESTRA				
AMERICAN CAPRICE <i>piano, 32 instruments</i>		8 minutes	Manuscript	1933
CHORAL WORKS				
IN PRAISE OF JOHNNY APPLESEED (Vachel Lindsay) <i>orchestra, baritone solo, mixed chorus</i>		35-40 minutes	Manuscript	1936
CHAMBER MUSIC				
TWO SKETCHES, OPUS 2 <i>string quartet</i>		9 minutes	Manuscript	1932
TRIVIALITIES, OPUS 5 <i>flute, horn, string quartet</i>		5 "	Manuscript	1934
TRIO, OPUS 6 <i>violin, cello, piano</i>		23 "	Manuscript	1934
WOODWIND QUINTET			Manuscript	1937

EDWARD FRAMPTON KURTZ

Born in New Castle, Pennsylvania, in 1881, he received his degree of Master of Arts from the State University of Iowa. Later he became a student at the Pittsburgh Conservatory and the Cincinnati and Detroit conservatories. He studied violin with Ysaye and composition with Clapp, Stillman-Kelley, and Goetschius.

In his early years he was a member of the Pittsburgh Orchestra under Emil Paur, later he conducted various orchestras in the West, and then he became interested in teaching and in the problems of school music. He has been a guest conductor of the Cincinnati Symphony Orchestra, the Cleveland Symphony Orchestra, and the Sioux City Symphony. He is at the head of the music department of Iowa State Teachers College and is active in the National Education Association. In 1935 he won the State Composition Contest sponsored by the American Federation of Music Clubs, and in 1936 won all three divisions of this contest—for ensemble, organ, and voice. He is the author of several books on the violin.

The "March in D" has been played by the Cincinnati, Cleveland, St. Louis, Minneapolis Symphony, and other orchestras. The "Scherzo from the Symphony in A minor" has been performed by the Rochester Philharmonic, and the "Andante Sostenuto" by the State Iowa Teachers Symphony Orchestra.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
LA CHARMANTE	8 minutes	John Church Co	1914
PARTHENOPE—tone poem violin	10 "	Manuscript	1922
SYMPHONY IN A MINOR	30 "	Manuscript	1927
MARCH IN D	9 "	Manuscript	1919
THE DAEMON LOVER—tone poem		Manuscript	1933
SYMPHONY No. 2 IN C MAJOR	12 "	Manuscript	1937
CHAMBER ORCHESTRA			
FROM THE WEST—suite string quartet	15 minutes	Manuscript	1928
STRING QUARTET C MINOR sonata form	30 "	Manuscript	1932

WESLEY LA VIOLETTE

Born in St. James, Minnesota, in 1894, he was brought up in Spokane, Washington, and graduated from the School of Music of Northwestern University in 1917. He received the degrees of Doctor of Music and Master of Music from the Chicago Musical College. During the war he served with the army in France.

He was a member of the faculty of the Chicago Musical College for ten years as head of the theory department. Later he served as dean of the college. At present he is head of the theory department in the School of Music at De Paul University, Chicago, and director of the De Paul University Press, which was recently established for the publication of American music. He is president of the Chicago Section of the International Society for Contemporary Music. In 1930 he received the David Bispham Memorial Medal for his grand opera "Shylock" from the American Opera Society of Chicago. He lectures on contemporary music and on aesthetics.

Many of his works, among them "Requiem" and "Penetrella," have been presented in the leading cities of the United States and also in Europe. "The Broken Vine" was chosen for the second Pacific Festival of American Music at San Jose. His chamber music has been played frequently and broadcast over WGN (Chicago). In 1934-35 he gave a six months' series of radio lectures on "Current Music in Chicago" over WGN.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
REQUIEM	15 minutes	Manuscript	1925
PENETRELLA 18 part string orchestra	9 "	Manuscript for hire	1928
OSIRIS	19 "	Manuscript for hire	1929
DEDICATIONS—concerto for violin	20 "	Manuscript for hire	1929
NOCTURNE	9 "	Manuscript for hire	1932
COLLEGIANA	11 "	Manuscript for hire	1936
SYMPHONY	35 "	Manuscript for hire	1936
CHORALE	6 "	Manuscript for hire	1936
ODE TO AN IMMORTAL	12 "	Manuscript for hire	1934
PIANO CONCERTO		Manuscript	1937
DOUBLE CONCERTO string quartet and orchestra		Manuscript	1937

WESLEY LA VIOLETTE (Continued)

CHAMBER ORCHESTRA	DURATION	PUBLISHER	DATE
SPOOK HOUR—scherzino	5 minutes	Manuscript for hire	1931
NOCTURNE	9 “	Manuscript for hire	1932

CHORAL WORKS

THE BROKEN VINE tenor solo, mixed voices, organ	20 minutes	Gamble Hinged Music Co	1921
ANIMA MUNDI—festival mixed voices, a cappella, tenor solo	30 “	Manuscript	1933

CHAMBER MUSIC

STRING QUARTET No 1	23 minutes	Schneider	1926
STRING QUARTET No 2	19 “	Manuscript	1933
STRING QUARTET No 3	28 “	Manuscript	1936
PIANO QUINTET	25 “	Schneider	1927
SONATINA two violins alone	10 “	Manuscript	1931
FIVE SONGS FOR VOICE AND STRING QUARTET	12 “	Manuscript	1931
OCTET oboe, clarinet, bassoon, horn, violin, viola, cello, bass	20 “	Manuscript	1934
SONATA violin, piano	25 “	De Paul University Press	1934
SONATA FOR VIOLIN, No 2		Manuscript	1937
THREE PIECES FOR STRING QUARTET		Manuscript	1937

STAGE WORKS AND FILM MUSIC

SHYLOCK (Shakespeare)—opera in 3 acts	2 hours	Manuscript	1929
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CLAIR LEONARD

Born in Newton, Massachusetts, in 1901, he graduated from Harvard University and received the Elkan Naumburg and the Paine Fellowships. He later studied with Boulanger. At present he is Assistant Professor of Music at Vassar College. His chief interest is in music for the stage.

Among his compositions, "My Country Right or Left" and "Dance of Death," two musical plays, have been given at the Vassar Experimental Theatre and in New York City at the Adelphi Theatre. Other works have been on the programs of numerous college music clubs.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
CONCERTO FOR PIANO AND ORCHESTRA	20 minutes	Manuscript	1933
RHUMBA AND DEAD MARCH	13 "	Manuscript	1936
CHAMBER ORCHESTRA			
TWO VARIATIONS ON "KOMM SUSSE TOD" <i>violin solo, string orchestra</i>	5 minutes	Manuscript	1936
CHORAL WORKS			
PSALM <i>men's voices, piano 4 hands</i>	5 minutes	Manuscript	1930
RHUMBA <i>mixed voices, piano</i>	7 "	Manuscript	1935
CHAMBER MUSIC			
SONATA FOR PIANO AND VIOLIN	20 minutes	Manuscript	1930
FOUR LITTLE SONATAS FOR PIANO	17 "	Manuscript	1931
TOMBEAUX—song cycle <i>soprano, piano</i>	10 "	Manuscript	1931
STAGE WORKS AND FILM MUSIC			
MUSIC FOR "MY COUNTRY RIGHT OR LEFT" <i>solos, choruses, dances, piano</i>	1 ¼ hours	Vassar College Publication	1935
MUSIC FOR THE "DANCE OF DEATH" <i>solos, choruses, dances, 25 piece theatre jazz orchestra</i>	1 ½ "	Manuscript	1935

OSCAR LEVANT

Born in Pittsburgh, Pennsylvania, in 1906, he is now living in Los Angeles. He studied piano with Stojowski and composition with Schonberg and Schillinger. For several years he was a pianist for jazz bands, appearing as soloist for the all Gershwin programs at the New York Stadium and at the Hollywood Bowl.

His "Nocturne" for symphony orchestra has been played in Los Angeles; the "Sonatina" has been played at the Festival of American Music at Yaddo, Saratoga Springs, and the "String Quartet" was given in Denver and on tours.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
PIANO CONCERTO	32 minutes	Manuscript	1936
NOCTURNE	14 "	Published	1936
SUITE	20 "	Manuscript	

CHAMBER MUSIC

PIANO SONATINA	10 minutes	Robbins	1931
STRING QUARTET	29 "	Manuscript	1937

STAGE WORKS AND FILM MUSIC

IN PERSON—film	R K O.	1935
CHARLIE CHAN AT THE OPERA—film	Fox	1936
NOTHING SACRED—film	Selznick	1937

H. MERRILLS LEWIS

Born in Meriden, Connecticut, in 1908, he studied at the Yale School of Music with Smith and Donovan. In 1931 he won the prize in composition for an orchestral suite, and was awarded a prize for a choral work. In the following year he received a fellowship in composition at the Juilliard Graduate School where he studied under Goldmark.

At present he teaches theory and composition at Furman University, in Greenville, South Carolina, he has recently organized a Bach Choir which he also conducts.

His works have been performed in Boston, New Haven, Concord, Greenville, also at the Yaddo Festival of American Composers.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
KING OF ELFLAND'S DAUGHTER—suite	40 minutes	Manuscript	1932
SYMPHONY IN A	35 "	Manuscript	1936
THREE SERENADES FOR ORCHESTRA		Manuscript	1937
CHORAL WORKS			
HARPER OF CHAO women's voices, small orchestra	8 minutes	Manuscript	1933
WOOD WITCHERY mixed voices, piano	10 "	Manuscript	1933
LAKE SONG women's voices, piano	6 "	Manuscript	1936
CHAMBER MUSIC			
SONATA IN B MINOR violin, piano	25 minutes	Manuscript	1934
TWO SONGS soprano, string quartet	11 "	Manuscript	1934
TWO SONGS alto, string quartet	12 "	Manuscript	1935
SONATA (two movements)	10 "	Manuscript	1931
SUITE FOR PIANO		Manuscript	1937

GODDARD LIEBERSON

Born in Hanley, Staffordshire, England, in 1911, he came to the United States early in his childhood. He first studied with George McKay at the University of Washington. For two years he was a pupil of Bernard Rogers at the Eastman School of Music. In theoretical knowledge he is mainly self-taught.

He has taught at the Harley School, Rochester, and has written musical criticism for the *Rochester Journal* and *Modern Music*, and has also lectured.

"Five Modern Painters" has been given by the Rochester Philharmonic. "Homage to Handel" and "Sature in Tango Rhythm" have been heard in New York.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
FIVE MODERN PAINTERS—suite	20 minutes	Manuscript	1929
TWO CHASSIDIC DANCES	16 "	Manuscript	1929
HOMAGE TO HANDEL—suite string orchestra	23 "	Manuscript	1937
TANGO piano solo	14 "	Manuscript	1935
SYMPHONY		Manuscript	1937

CHAMBER ORCHESTRA

SUITE 20 instruments	25 minutes	Manuscript	1928
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CHORAL WORKS

THREE CHINESE POEMS mixed voices, a cappella	16 minutes	Manuscript	1936
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CHAMBER MUSIC

SONATA FOR STRING QUARTET	30 minutes	Manuscript	1937
SONATA FOR QUINTET oboe, bassoon, viola, cello, piano	17 "	Manuscript	1934

STAGE WORKS AND FILM MUSIC

INCIDENTAL MUSIC FOR "ALICE IN WONDERLAND" (for puppet show) 9 piece orchestra	30 minutes	Manuscript	1936
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ALEXANDER LIPSKY

Born in Warsaw, Poland, in 1901, he came to New York City at the age of eight. He studied theory and composition under Mason and Ward at Columbia College, where in 1921 he received a Bachelor of Arts degree and was elected to Phi Beta Kappa. He was awarded the Clarence Barker Fellowship at Columbia University, and spent those two years in Berlin, studying composition with Schreker and piano with Kreutzer. He has been active as a pianist and teacher in New York City since 1925.

His compositions have been given at various concerts and recitals in the United States and in England, and have also been heard over the air on WEVD.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
LENTO—SYMPHONIC MOVEMENT	10 minutes	Manuscript	1922
CONCERTO FOR PIANO AND ORCHESTRA	20 "	Manuscript	

CHORAL WORKS			
PSALM CL—PRAISE YE THE LORD four part mixed chorus, a cappella	4 minutes	Manuscript	1921

CHAMBER MUSIC			
QUARTET FOR STRINGS	20 minutes	Manuscript	1930
SONATA FOR VIOLIN AND PIANO	15 "	Manuscript	1928
FOUR SETTINGS FROM "THE SHROPSHIRE LAD" solo voice, piano	12 "	Manuscript	1932
FOUR SKETCHES piano solo	7 "	Carl Fischer, Inc.	1926
THEME AND VARIATIONS FOR PIANO	10 "	Manuscript	1921
SUITE FOR PIANO		Manuscript	

NORMAND LOCKWOOD

Born in New York City in 1906, he studied with Boulanger and Respighi and received the Prix de Rome 1929-32. He also won the Swift Orchestral Prize in 1934.

He has been Associate Professor of Theory and Composition at Oberlin Conservatory of Music, Oberlin College, since 1933. His compositions, which are chiefly choral and chamber works, have been performed by many college choirs and clubs.

COMPOSITIONS

CHORAL WORKS	DURATION	PUBLISHER	DATE
DRUM TAPS <i>with orchestra</i>	1 hour	Manuscript	1930
REQUIEM—WHEN LILACS LAST IN THE DOORYARD BLOOM'D <i>with orchestra, tenor solo</i>	35 minutes	Manuscript	1931
THE HOUND OF HEAVEN <i>with orchestra, tenor solo</i>	1 hour	Galaxy Music Corp <i>manuscript for hire</i>	1937
INSCRIPTIONS FROM THE CATACOMBS <i>mixed chorus, a cappella</i>		Manuscript	1935
DIRGE FOR TWO VETERANS <i>mixed chorus, a cappella</i>		M. Witmark & Sons	1934
SWEET AND LOW <i>mixed chorus, a cappella</i>		Galaxy Music Corp	1935
PSALMUS CL		Manuscript	1937
GIVE ME THE SPLENDID SILENT SUN <i>mixed chorus, a cappella</i>		Manuscript	1937
FRAGMENTS FROM SAPPHO <i>girls' voices, a cappella</i>		Manuscript	1933
THREE CAPRI SONGS <i>girls' voices, a cappella</i>		Manuscript	1937
OUT OF MAY'S SHOWS SELECTED <i>girls' voices, a cappella</i>		Manuscript	1937
MONOTONE <i>mixed voices, a cappella</i>		Oberlin Series	1937
CHAMBER MUSIC			
SIX STRING QUARTETS		Manuscript	1937
DICHROMATIC VARIATION FOR PIANO	14 minutes	Manuscript	1935
SONATA FOR THREE CELLOS	10 "	Manuscript	1934

OTTO LUENING

Born in Milwaukee, Wisconsin, in 1900, he studied at the State Academy of Music in Munich, Germany, from 1914 to 1917, and at the Municipal Conservatory in Zurich, Switzerland, from 1917 to 1920. He was a pupil of Andrae and Jarnach, and also attended the University of Zurich from 1919 to 1920. With Busoni he studied privately. He held the Guggenheim Fellowship from 1930 to 1932 and was awarded the David Bispham medal for American opera in 1933.

He has given concerts as flutist and accompanist in Germany, Switzerland, the United States, and Canada. Between 1915 and 1920 he served as flutist and conductor of opera, symphony, and light opera in Munich and Zurich. He conducted the first all-American opera performance in Chicago in 1922. From 1925 to 1928 he was coach and executive director of the opera department of the Eastman School of Music, and assistant conductor and conductor of the Rochester American Opera Company. He has also been guest conductor of the American Opera Company, New York. He was Associate Professor at the University of Arizona from 1932 to 1934, and in 1932 joined the faculty of Bennington College, Vermont.

His compositions have been performed in many cities in the United States, also in Canada and in Europe, and several have been broadcast by the Columbia and National Broadcasting companies as well as other stations. "Songs" was recorded by N M Q R.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONIC POEM, OPUS 5	18 minutes	Manuscript	1921
CONCERTINO, OPUS 16 flute solo, harp, celeste, strings	15 "	Affiliated Music Corp for hire	1923
SYMPHONIC POEM, OPUS 15	14 "	Affiliated Music Corp for hire	1924
SERENADE, OPUS 18 3 horns soli, strings	7 "	Manuscript	1927
AMERICANA, OPUS 28	10 "	Manuscript	1936
DIVERTIMENTO, OPUS 23	20 "	Manuscript	1936
DANCE, OPUS 29	7 "	Manuscript	1936
TWO SYMPHONIC INTERLUDES, OPUS 35	8 "	Affiliated Music Corp. for hire	1936
SYMPHONY		Manuscript	1937
SUITE FOR STRING ORCHESTRA	10 "	Manuscript	1937
CHAMBER ORCHESTRA			
CONCERTINO, OPUS 13 flute, harp, celeste, strings	15 minutes	Affiliated Music Corp. for hire	1923
THREE SONGS, OPUS 19 soprano, orchestra	10 "	Manuscript	1927
SERENADE, OPUS 18 3 horns, strings	7 "	Manuscript	1927
SYMPHONIETTA, OPUS 31		Manuscript	1933
PRELUDE TO A HYMN TUNE, OPUS 37 11 instruments, piano	12 "	Affiliated Music Corp. for hire	1937
SUITE FOR STRINGS	10 "	Manuscript	

OTTO LUENING (Continued)

CHORAL WORKS	DURATION	PUBLISHER	DATE
TWO CHORUSES (after Byron), OPUS 20 a cappella, women's voices	7 minutes	Manuscript	1928
CHRIST IS ARISEN, OPUS 21 mixed voices, organ, strings ad lib	5 "	Manuscript	1929

CHAMBER MUSIC

SONATA FOR VIOLIN AND PIANO, OPUS 1	12 minutes	Manuscript	1918
SEXTET, OPUS 2 flute, clannet, horn, violin, viola, cello	10 "	Manuscript	1919
SONATA FOR FLUTE AND PIANO, OPUS 3	7 "	Manuscript	1919
STRING QUARTET, OPUS 4 clannet obbligato	40 "	Manuscript	1920
INTROITUS FOR ORGAN, OPUS 6	10 "	Manuscript	1922
TRIO FOR PIANO, VIOLIN AND CELLO, OPUS 7	18 "	Manuscript	1922
SECOND SONATA FOR VIOLIN AND PIANO, OPUS 9	20 "	Manuscript	1922
CHORAL PHANTASY FOR ORGAN, OPUS 10	14 "	Manuscript	1922
THE SOUNDLESS SONG, OPUS 11 soprano, string quartet, piano, flute, clarinet	25 "	Manuscript	1922
SONATA FOR VIOLONCELLO SOLO, OPUS 12	10 "	Manuscript	1923
TRIO FOR FLUTE, VIOLIN AND SOPRANO, OPUS 13	12 "	Manuscript	1923
SECOND STRING QUARTET, OPUS 14	20 "	Manuscript	1924
THIRD STRING QUARTET, OPUS 20	30 "	Manuscript	1928
TEN SONGS FOR SOPRANO, OPUS 26	10 "	Manuscript	1930
FANTASIA BREVIS FOR ORGAN, OPUS 31	10 "	Manuscript	1932
SONATA FOR PIANO, OPUS 22	8 "	Manuscript	1929
FANTASIA BREVIS FOR FLUTE AND PIANO, OPUS 32	6 "	Manuscript	1934
FANTASIA BREVIS FOR CLARINET AND PIANO, OPUS 33	9 "	Manuscript	1936
FANTASIA BREVIS FOR STRING TRIO, OPUS 34	10 "	Manuscript	1936
SHORT SUITE FOR STRING TRIO		Manuscript	1937
VARIATIONS ON A THEME SONG FOR ENGLISH HORN AND PIANO, OPUS 38	8 "	Manuscript	1937

STAGE WORKS AND FILM MUSIC

MUSIC SETTING FOR "SISTER BEATRICE" (Maeterlinck), OPUS 17 cast, alto solo, chorus, organ	45 minutes	Manuscript	1925
EVANGELINE—opera in 4 acts, OPUS 30 soloists, orchestra, chorus	2½ hours	Manuscript also possible in condensed version	1932

HUGH FREDERICK MacCOLL

Born in Pawtucket, Rhode Island, in 1885, he studied violin, piano, and organ in his home city. From 1897 to 1903 he attended St Paul's School in Concord, where he was a pupil of Knox, and also served unofficially as assistant organist. From 1903 until 1907, under Professors Converse and Spaulding, he specialized in music at Harvard College, where he received the degree of Bachelor of Arts magna cum laude. He is a charter member of the University Glee Club of Providence and from its organization in 1911 until 1921 was its accompanist. He has been active in business since 1907 and is now the senior partner of MacColl, Fraser, and Wheeler, investment bankers of Providence.

Among his works, which have been performed by the Providence Symphony, Boston Symphony, and Rochester Civic Symphony orchestras, are "Arabs," "Ballad for Orchestra and Piano," and "Romantic Suite." Several of his works have also received broadcasts over WNYC, WMCA, and WEAf.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
ARABS—Symphonic Illustration		8 minutes	Manuscript	1932
BALLAD piano, orchestra		30 "	Manuscript	1934
ROMANTIC SUITE IN FORM OF VARIATIONS	45	"	Manuscript	1935
CHAMBER MUSIC				
STRING QUARTET IN F		35 minutes	Manuscript	1928
TRIO IN E MINOR piano, violin, cello		45 "	Manuscript	1935
SAHARA SUITE two pianos		35 "	Manuscript	1927

QUINTO MAGANINI

Born in Fairfield, California, in 1897, he began his musical career as a flutist in 1917 with the San Francisco Symphony. In 1919 he joined the New York Symphony. His teachers include Barrère and Boulanger. In 1925 and 1926 he went to Fontainebleau to study at the American Conservatory. In 1927 he received the Pulitzer Award and in 1928-29 the Guggenheim Fellowship. In 1930 he was made conductor of the New York Sinfonietta and in 1932 he founded the Maganini Chamber Symphony and has since toured with it. He has traveled extensively and his compositions express his interest in local color. He is an editor for Carl Fischer, Inc., and for Edition Musicus, New York, and a director of the Affiliated Music Corporation. He is actively interested in the economic problems pertaining to the American musicians.

His orchestral works have been performed by the New York Philharmonic, the New York Symphony and the Chautauqua Symphony, the National Orchestral Society, the San Francisco and San Antonio orchestras, etc. The chamber music and choral works have been presented often in America, and the "Songs of the Chinese" has also been given in Paris. Most of his works for flute are in the concert repertoire of leading flutists. There have been broadcasts in America by all the important radio chains, and many of his compositions are in the radio repertoire of the leading European systems.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
TUOLUMNE—a Californian rhapsody trumpet, orchestra	14 minutes	Affiliated Music Corp parts for hire	1920
SOUTH WIND—an orchestral fancy	18 "	Affiliated Music Corp parts for hire	1922
CUBAN RHAPSODY	8 "	J. Fischer & Bro full score, parts, and transcription for piano solo	1925
AN ORNITHOLOGICAL SUITE (three movements)	15 "	Affiliated Music Corp full score and parts	1928
GENEVIEVE—a romantic rhapsody in variation form	12 "	Carl Fischer, Inc for hire	1930
NAPOLEON I—an orchestral portrait	12½ "	Carl Fischer, Inc for hire	1931
SYMPHONY No. 1 in G MINOR THREE EARLY AMERICAN PIECES (freely transcribed)	28 "	Manuscript	1932 1932
CHESTER	4 "	Carl Fischer, Inc	
BANJO	5½ "	Carl Fischer, Inc	
ANDANTE FROM THE ROMANTIC SYMPHONY "A NIGHT IN THE TROPICS"	9 "	Affiliated Music Corp	
A SUITE OF MUSIC BY ROYALTY (four movements)	17½ "	Affiliated Music Corp full score and parts	1933
SAHARA SUITE (three movements)	20 "	Carl Fischer, Inc	1937

QUINTO MAGANINI (Continued)

CHAMBER ORCHESTRA	DURATION	PUBLISHER	DATE
AN ORNITHOLOGICAL SUITE 18 instruments	17 minutes	Affiliated Music Corp	1930
CONCERTO IN D MINOR—after Dante (three movements) <i>strings</i>	22 "	Affiliated Music Corp score and parts	1929
NOCTURNE <i>strings</i>	7 "	Affiliated Music Corp. score and parts	1929
SYLVAN SYMPHONY (four movements) 13 instruments	17 "	Affiliated Music Corp parts for hire score published	1932
THREE PIECES FOR SMALL ORCHESTRA 17 instruments		Carl Fischer, Inc	1936
LAKE AT SUNSET	6 "		
MILADY'S FAN	4½ "		
VENETIAN DOLL	4 "		
CHORAL WORKS			
SONGS OF THE CHINESE (3 movements) women's voices, 2 pianos, percussion	15 minutes	J. Fischer & Bro	1925
FOUR ORCHESTRAL SONGS tenor, orchestra	20 "	Manuscript	1927
CATHEDRAL AT SENS—CONCERTO DA CHIESA solo violoncello, mixed choir, orchestra	19 "	Affiliated Music Corp score published parts for hire	1935
CHAMBER MUSIC			
FANTASIE JAPONAISE (three movements) flute, piano	16 minutes	Carl Fischer, Inc	1921
SONATE GAULOISE (three movements) flute, piano	14 "	Carl Fischer, Inc	1929
REALM OF DOLLS (three movements) quartet for four flutes	12 "	Carl Fischer, Inc	1922
SONATE SYLVAINNE (four movements) piano solo	17 "	J. Fischer & Bro	1928
NOCTURNE <i>string quartet</i>	7 "	Affiliated Music Corp	1929
SONATA DA CAMERA (three movements) violin, piano	24 "	Carl Fischer, Inc	1935
STAGE WORKS AND FILM MUSIC			
EVEN HOURS—ballet in five episodes 2 solo dancers, mixed dance ensemble, full orchestra	22 minutes	Manuscript	1928
THE ARGONAUTS—A CALIFORNIA TETRALOGY	3¾ hours	Affiliated Music Corp	1934
PROLOGUE		piano vocal score pub-	
TENNESSEE'S PARTNER		lished, orch score	
THE DISCOVERY AT DEAD HORSE GULCH		manuscript	
A CHRISTMAS AT ANGELS large cast, chorus, full orchestra			

LEOPOLD DAMROSCH MANNES

Born in New York City in 1899, he graduated from Harvard University and studied piano with Maier, Cortot, and Quale. He was a pupil of Scalero, Schreyer, and Goetschius in composition. He has won the Walter Scott Foundation piano scholarship, the Pulitzer Scholarship and the Guggenheim Fellowship. He is a teacher of composition and lecturer at the David Mannes School and instructor in theory at the Institute of Musical Art. Besides his career in music he has an active interest in photographic research and photographic chemistry.

His "Suite for Two Pianos" has been presented often, and his "String Quartet" has been played on tours in America and abroad.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SUITE—3 short pieces	8 minutes	Manuscript	1926
CHORAL WORKS			
TWO MADRIGALS	6 minutes	Manuscript	1926
CHAMBER MUSIC			
STRING QUARTET	30 minutes	Manuscript	1927
SUITE FOR 2 PIANOS	10 "	Maurice Sénart, Paris	1924
STAGE WORKS AND FILM MUSIC			
INCIDENTAL MUSIC FOR CHILDREN'S PERFORMANCE OF SHAKESPEARE'S "THE TEMPEST"	20 minutes	Manuscript	1930

DANIEL GREGORY MASON

Born in Brookline, Massachusetts, in 1873, he is a descendant of one of the oldest musical families in America. The piano house of Mason and Hamlin was founded by his father, his uncle William Mason was a composer and pianist, and his grandfather, Lowell Mason, was one of the renowned musical educators of the early nineteenth century. While at Harvard University he studied with John Knowles Paine and after graduating from the university he continued his studies with George W. Chadwick, Percy Goetschius, and later in Paris with Vincent d'Indy.

In 1910 he was appointed to the music faculty of Columbia University and in 1929 he was made the MacDowell Professor of Music. He has experimented with folk music and has written in many forms. As a critic and historian of music he is the author of a series of books including *Beethoven and His Fore-runners*, *The Romantic Composers*, *Contemporary Composers*, *From Grieg to Brahms*. There are also several analytical books, one on orchestral instruments

DANIEL GREGORY MASON (Continued)

and another entitled *The Dilemma of American Music*. He has received awards from the Juilliard School Publication and the Society for the Publication of American Music.

His major works have been played by all the leading orchestras in the United States and at many festivals, too great a number to list. His chamber works have been performed by various musical ensembles on their tours in America and in Europe, they have also been broadcast.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONY No 1 IN C MINOR, OPUS 11	38 minutes	Universal Edition, Vienna	1916
RUSSIANS, OPUS 18 <i>bartone, orchestra</i>	16 "	G Schirmer, Inc for hire	1918
PRELUDE AND FUGUE, OPUS 20 <i>piano, orchestra</i>	12 "	Manuscript	1920
CHANTICLEER OVERTURE, OPUS 27	12 "	C C Birchard & Co	1928
SYMPHONY No 2 IN A MAJOR, OPUS 30	30 "	Manuscript	1929
SUITE AFTER ENGLISH FOLK SONGS, OPUS 22	22 "	G Schirmer, Inc	1934
SYMPHONY No 3 (Lincoln), OPUS 35	30 "	Manuscript	1936
CHAMBER ORCHESTRA			
LOVE SONGS FOR SOPRANO AND ORCHESTRA	17 minutes	Manuscript	1936
CHORAL WORKS			
SONGS OF THE COUNTRYSIDE, OPUS 23 <i>soprano, bartone, chorus</i>	21 minutes	G Ricordi & Co	1923
CHAMBER MUSIC			
QUARTET FOR PIANO AND STRINGS, OPUS 7	30 minutes	G Schirmer, Inc	1912
PASTORALE, OPUS 8 <i>violin, clannet, piano</i>	9 "	Mathot, Paris	1913
STRING QUARTET ON NEGRO THEMES, OPUS 19	27 "	SPAM	1919
THREE PIECES, OPUS 13 <i>flute, harp, string quartet</i>	10 "	SPAM	1922
SONATA FOR CLARINET AND PIANO, OPUS 14	23 "	SPAM	1923
VARIATIONS ON A THEME OF JOHN POWELL FOR STRING QUARTET, OPUS 24	13 "	Carl Fischer, Inc	1926
DIVERTIMENTO FOR FIVE WINDS, OPUS 26 <i>flute, oboe, horn, clannet, bassoon</i>	14 "	Witmark	1927
FANNY BLAIR—FOLK SONG FANTASY FOR STRING QUARTET, OPUS 28	12 "	Carl Fischer, Inc	1929
SERENADE FOR STRING QUARTET, OPUS 31	20 "	SPAM	1932

ROBERT GUYN McBRIDE

He was born in Tucson, Arizona, in 1911. At ten years of age he played the clarinet and at a very early age he began playing the oboe, saxophone, and piano in school bands, local theatre orchestras, and jazz bands. His first composition, a "March for a Band," written while still at school, was played at the annual high-school band concert. In 1933 he received his degree of Bachelor of Music from the University of Arizona, specializing in public-school music, and two years later received his Master's degree in composition. He studied singing and gave recitals of his own compositions while still at college.

In 1935 he gave a demonstration in composition for the National Teachers Convention and that fall he joined the faculty at Bennington College as instructor of music. He received the Guggenheim Fellowship in 1937. In 1936 he received the League of Composers' Commission in the American Composers Series for which he wrote "Go Choruses," based on the adventures in a jazz band where each player takes a chorus of the tune and "goes" with it. This work was broadcast by the Columbia Broadcasting System.

He has played his own works at the Yaddo Festival of American Music, at the League of Composers' concerts and the New School for Social Research. His orchestral compositions have been played by the New York Philharmonic Chamber Orchestra, the Rochester Philharmonic, and in Chicago, Buffalo, San Francisco, and other cities; they have also been broadcast.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
MEXICAN RHAPSODY	12 minutes	Manuscript	1934
PRELUDE TO A TRAGEDY	8 "	Manuscript	1935
CHAMBER ORCHESTRA			
WORKOUT 15 instruments	15 minutes	Manuscript	1936
FUGATO 25 instruments	4 "	Manuscript	1935
CHORAL WORKS			
SIR PATRICK SPENCE men's voices	5 minutes	Manuscript	1932
CHAMBER MUSIC			
WORKOUT oboe, piano	15 minutes	Manuscript	1936
SWING MUSIC clarinet, piano	5 "	Manuscript	1937
DANCE SUITE piano	12 "	Manuscript	1935
PRELUDE AND FUGUE string quartet	5 "	Manuscript	1936
DEPRESSION—sonata violin, piano	15 "	Manuscript	1934
STAGE WORKS AND FILM MUSIC			
SHOW PIECE—ballet group of 20 dancers, 15 instruments	30 minutes	Manuscript	1937

FRANCES McCOLLIN

Born in Philadelphia, Pennsylvania, in 1892, she received her education at the Pennsylvania Institute for the Blind, Overbrook, Pennsylvania, and also at Miss Wright's School, Bryn Mawr, Pennsylvania, and was a pupil in composition of Gilchrist and Matthews. She has lectured on music and has won ten national awards for choral compositions, among them the National Federation of Music Clubs prize. She has also had many of her compositions for solo voice, organ, piano, violin, and chorus published.

Of her orchestral works, "Adagio" has been performed in Philadelphia, Boston, and other cities, and "Scherzo—Heavenly Children at Play" has been given by the Warsaw Philharmonic Society, of Poland, as well as in New York, Philadelphia, and other American cities

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
ADAGIO		11 minutes	Carl Fischer, Inc	1927
HEAVENLY CHILDREN AT PLAY—scherzo		10 "	Manuscript	1928
PRAYER		2½ "	Manuscript	1930
ALL GLORY, LAUD AND HONOR— chorale prelude		5 "	Manuscript	1936
NOW ALL THE WOODS ARE SLEEPING— chorale prelude		4 "	Manuscript	1935
SUITE IN F			Manuscript	1937
SUBURBAN SKETCHES			Manuscript	1937
CHRISTMAS FANTASIA			Manuscript	1937
CHORAL WORKS				
SPRING IN HEAVEN women's voices, piano			Theodore Presser Co	1929
THE COMING OF JUNE women's voices, piano			Ginn and Company	1935
THE SINGING LEAVES soprano, tenor, bass solos, women's voices			Oliver Ditson Co	1917
COME HITHER YE FAITHFUL 6 part mixed chorus, a cappella, soprano and tenor solos			Oliver Ditson Co.	1925
THEN SHALL THE RIGHTEOUS SHINE FORTH 8 part mixed chorus, a cappella			H W Gray Co	1920
NOW THE DAY IS OVER 8 part mixed chorus, a cappella			H W Gray Co	1925
THE NIGHTS O' SPRING 8 part mixed chorus, a cappella			Oliver Ditson Co.	1918
WHAT CARE I? 8 part mixed chorus, a cappella			Oliver Ditson Co	1923
THE LORD IS KING 4 part mixed chorus, organ			H W Gray Co	1918
RING OUT WILD BELLS mixed chorus, orchestra			Manuscript	
CHAMBER MUSIC				
STRING QUARTET IN F	20 minutes	Manuscript		1920
FANTASIA FOR STRING QUARTET	20 "	Manuscript		1936
QUINTET FOR PIANO AND STRINGS	20 "	Manuscript		1927
SEXTET FOR STRINGS	16 "	Manuscript		1932

HARL McDONALD

Born near Boulder, Colorado, in 1899, he spent his early childhood on his father's cattle ranch, moving later to southern California. He received his early training from his mother and began piano at the age of four, studying dictation and harmony a year or two later. He started to compose when he was seven and learned to play a number of instruments. Later he worked with other teachers and studied also in Germany.

He has been organist and choirmaster and given piano recitals in various cities of the United States, he also toured as accompanist for vocalists and violinists. He taught composition and piano in several schools and at the present time lectures on composition and conducts the choral organizations of the University of Pennsylvania. From 1930 to 1933 he did research work under a Rockefeller grant, collaborating with two electrical engineers and a physicist, this work was the field of measurement of instrumental and vocal tone, new scale divisions and resultant harmonies, and the recording and transmission of tone.

Among his works, which have been performed in Philadelphia, Berlin, London, Wiesbaden, Minneapolis, Chicago, St. Louis, Boston, Los Angeles, and other leading cities by prominent symphonic organizations, are "The Santa Fe Trail—Symphony No. 1," and "Mojave—Symphonic Fantasy."

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
MOJAVE—SYMPHONIC FANTASY	20 minutes	Manuscript	1922
FESTIVAL OF THE WORKERS—SUITE	15 "	Manuscript for hire	1932
SANTA FE TRAIL—SYMPHONY NO. 1	22 "	Manuscript for hire	1934
RHUMBA SYMPHONY, NO. 2	33 "	Elkan Vogel Co.	1935
CONCERTO FOR TWO PIANOS AND ORCHESTRA	21 "	Manuscript for hire	1936
THREE POEMS ON ARAMAIC THEMES	12 "	Manuscript for hire	1935
CHORAL WORKS			
CHORAL SYMPHONY, NO. 3 mixed voices, dramatic soprano	32 minutes	Manuscript	1935
84TH PSALM organ		Manuscript	1931
MISSA PATRIEM double chorus, a cappella		Manuscript for hire	1937
CHAMBER MUSIC			
FANTASY FOR STRING QUARTET	14 minutes	Manuscript	1932
TRIO IN G MINOR	15 "	Elkan Vogel Co.	1931
TRIO NO. 2	20 "	Manuscript	1932
QUARTET ON NEGRO THEMES	18 "	Manuscript	1933

GEORGE FREDERICK McKAY

Born in Harrington, Washington, 1899, he began his early musical education at the University of Washington, Seattle, under Wood, and later studied with Palmgren and Sinding at the Eastman School from which he graduated in 1923. In 1925, at the first American Composers' Concert in Rochester, in a national competition, his "Sinfonietta No. 1" was selected for performance by Bloch, Coates, and Hanson

He is now Associate Professor of Music at the University of Washington. Many of his works, which reflect the regional background of the Pacific Northwest, have been performed by the symphony societies of Seattle, Tacoma, Boston, Rochester, and other cities. The music to "Bury the Dead" was given seventeen times at the Repertory Playhouse, Seattle, while another stage work, "Epoch," a dance drama in Four American Phases, for full orchestra—was presented at the University of Washington with the composer conducting. The NBC has given broadcasts of his "Caricature Dance Suite," "Sinfonietta No. 2," and "Burlesque March" from Rochester and New York City. His "Quintet for Woodwinds," also broadcast, received honorable mention in a competition of the NBC.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SINFONIETTA No 1—FROM A MOUNTAIN TOWN	15 minutes	Carl Fischer, Inc for hire	1925
SINFONIETTA No 2	11 "	Manuscript	1933
SINFONIETTA No 3	24 "	Manuscript	1929
PRAIRIE PORTRAIT	10 "	Manuscript	1933
HARBOR NARRATIVE	25 "	Manuscript	1934
SYMBOLIC PORTRAIT	15 "	Manuscript	1935
PASTORALE	12 "	Manuscript	1935
WESTWARD	20 "	Manuscript	1935
MACHINE AGE BLUES	12 "	Manuscript	1935

CHAMBER ORCHESTRA

SONATINE clarinet, string orchestra	10 minutes	Elkan Vogel Co for hire	1931
LYRIC POEMS 10 instruments	10 "	Manuscript	1928
FANTASY ON A WESTERN FOLK SONG 10 instruments	12 "	G. Schirmer, Inc. for hire	1932
FIVE DRAMATIC MOODS	15 "	Manuscript	1933

SYMPHONIC BAND WORKS

TRIPLE FUGUE (transcription from Bach)	5 minutes	H T Fitzsimons Co.	1933
MARCH TO THE SCAFFOLD (transcription from Berlioz)	5 "	Elkan Vogel Co.	1936
BURLESQUE MARCH	5 "	Manuscript	1935
SYMPHONIC PRELUDE IN AMERICAN IDIOM	5 "	Manuscript	1937

GEORGE FREDERICK MCKAY (Continued)

CHORAL WORKS	DURATION	PUBLISHER	DATE
IN GREEN WAYS women's voices, flute, string quartet	15 minutes	Manuscript	1932
HERTHA with orchestra	8 "	Manuscript	1936
TO A GOLDEN HAIREG GIRL a cappella	3 "	Gamble Hinged Music Co	1936

CHAMBER MUSIC

SONATA violin, piano	15 minutes	Manuscript	1923
APRIL SUITE piano	15 "	Manuscript	1924
CARICATURE DANCE SUITE piano	15 "	B Schott Sohne	1929
APRIL POEM flute, string quartet, piano	8 "	Manuscript	1931
WOODWIND QUINTET	20 "	Manuscript	1932
DRAMATIC POEM IN SONATA FORM piano	8 "	Manuscript	1934
SONATA FOR CELLO cello, piano	8 "	Manuscript	1933
SONATINE FOR CLARINET AND HARMONIUM	10 "	Maunce Sénart, Paris	1930
TRIO violin, cello, piano	15 "	Manuscript	1934
STRING QUARTET	22 "	Manuscript	1936
AMERICAN STREET SCENES—quintet clarinet, trumpet, Eb saxophone, Bb saxophone, piano	20 "	Manuscript	1936
SONATA piano, organ	20 "	Manuscript	1937

STAGE WORKS AND FILM MUSIC

EPOCH—DANCE DRAMA IN FOUR AMERICAN PHASES full orchestra	1 hour	Manuscript	1935
INCIDENTAL MUSIC TO "BURY THE DEAD" 6 instruments		New Theatre League for hire	1937

COLIN McPHEE

Born in Montreal, Canada, in 1901, he is now living in Bali, Dutch East Indies. He first studied composition in Baltimore with Strube, then in Paris with Le Flem, and later with Varese in New York. His piano teachers were Friedheim and Phillip. He is one of the younger composers whose music was introduced some years ago by the International Composers Guild. He is one of the first musicians to make a serious study of the Balinese music, and he is known among the Balinese today as a thorough scholar of their work. He has written a long article on the puppet show, its religious significance, and its music which was published in the Dutch magazine *Java*. He has contributed articles on music to various magazines.

He was commissioned by the League of Composers in the American Composers Series, to write a choral work which was first presented with the Princeton Glee Club. The "Concerto for Piano and Orchestra" was performed by the Toronto Symphony. "Sea Shanty Suite" has had several performances including the Schola Cantorum and the Columbia University Glee Club. The chamber music has been played in New York, Rochester, and Boston, also with the Pan American Association of Composers and the League of Composers. The music for the film "H₂O" was first heard at the Copland-Sessions Concerts.

COMPOSITIONS

ORCHESTRAL WORKS

	DURATION	PUBLISHER	DATE
CONCERTO FOR PIANO AND ORCHESTRA	30 minutes	Manuscript	1923
SARABANDE	7 "	Manuscript	1927
SYMPHONY IN ONE MOVEMENT	20 "	Manuscript	1930
BALI	20 "	Manuscript	1936

CHAMBER ORCHESTRA

CONCERTO FOR PIANO AND WIND OCTET	16 minutes	New Music	1928
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CHORAL WORKS

SEA SHANTY SUITE baritone solo, men's chorus in unison, 2 pianos, 2 sets timpani	20 minutes	Edwin F. Kalmus	1929
FROM THE REVELATION OF ST. JOHN THE DIVINE men's chorus	15 "	Manuscript	1935

CHAMBER MUSIC

SONATINA 2 flutes, clarinet, trumpet, piano	11 minutes	Manuscript	1925
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STAGE WORKS AND FILM MUSIC

MECHANICAL PRINCIPLES—music for cinema			1931
H ₂ O—music for cinema			1931

DOUGLAS STUART MOORE

Born in Cutchogue, New York, in 1893, the son of a publisher, he studied at Yale and received his degree of Bachelor of Arts in 1915 and Bachelor of Music in 1917. He was a pupil in composition of Parker and Bloch, and of D'Indy at the Schola Cantorum in Paris. During the World War he served in the navy as lieutenant. He won the Pulitzer Scholarship, the Eastman School Publication Award, and in 1934 received the Guggenheim Fellowship. He is Associate Professor of Music at Columbia University and was conductor of the Columbia University Orchestra. He has written a book, *Listening to Music*, also magazine articles and reviews.

Through the Cleveland, San Francisco, Rochester, Manhattan Symphony, and other orchestras many of his works, including "Pageant of P. T. Barnum," "Moby Dick," "Overture on an American Tune," and "A Symphony of Autumn" have received numerous performances. The National Broadcasting Company has also broadcast many of his compositions.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
FOUR MUSEUM PIECES	12 minutes	Manuscript	1922
PAGEANT OF P. T. BARNUM	18 "	C. C. Birchard & Co.	1924
MOBY DICK	20 "	Manuscript	1928
A SYMPHONY OF AUTUMN	22 "	G. Schirmer, Inc. <i>for hire</i>	1930
OVERTURE ON AN AMERICAN TUNE	8 "	Manuscript	1931

CHORAL WORKS

SIMON LEGREE (Vachel Lindsay) men's voices, piano	10 minutes	Carl Fischer, Inc.	1937
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CHAMBER MUSIC

BALLADE OF WILLIAM SYCAMORE baritone, flute, trombone, piano	8 minutes	Manuscript	1926
SONATA FOR VIOLIN AND PIANO	12 "	Manuscript	1929
QUARTET FOR STRINGS	15 "	Manuscript	1933

STAGE WORKS AND FILM MUSIC

WHITE WINGS—chamber opera orchestra of 30	2 hours	Manuscript	1935
THE HEADLESS HORSEMAN—operetta orchestra of 25	1 hour	E. C. Schirmer	1936

JEROME MOROSS

Born in Brooklyn, New York, in 1913, he was one of the "Young Composers" group which was active in New York during 1934-36. He is now in Hollywood, writing for Paramount. He was recently commissioned by the CBS to write a work for radio to be broadcast during 1938.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
SYMPHONY		25 minutes	Manuscript	1937
PAEANS		5 "	New Music	1931
BIGUINE		5 "	New Music	1934
BALLET SUITE PAUL BUNYAN		20 "	Manuscript	1935
CHAMBER ORCHESTRA				
SUITE FOR CHAMBER ORCHESTRA		15 minutes	Manuscript	1934
THOSE EVERLASTING BLUES low voice		5 "	Manuscript	1932
STAGE WORKS AND FILM MUSIC				
MEMORIALS—ballet small ensemble		15 minutes	Manuscript	1935
PAUL BUNYAN AMERICAN SAGA—ballet orchestra or 2 pianos		40 "	Manuscript	1936
AMERICAN PATTERN—ballet orchestra		30 "	Manuscript	1936
A REQUIEM FOR JOHNNY—opera		full evening	Manuscript	1937

HAROLD MORRIS

Born in San Antonio, Texas, in 1890, he was educated at the University of Texas at Austin. While a student he wrote and helped to produce an operetta which later toured with the University Glee Club. His studies in music had begun while he was at high school and he continued them through his college years. At the Cincinnati Conservatory of Music he received the highest honors in graduate and postgraduate work, and later the honorary degree of Master of Music. During this time he wrote a second operetta which was produced at the Conservatory.

Besides working at his compositions he is also a teacher, serving as a member of the faculty of the Juilliard School of Music in New York. He has toured as a pianist in the United States and Canada, often as soloist for his own "Piano Concerto" with the Boston Symphony in New York and in Boston. He has held the chair of lectureship at the Rice Institute in Houston, Texas; the lectures have since been published. The Juilliard Publication Award was given to him for his "Piano Concerto", the "Violin and Piano Sonata" was chosen by the Curtis Institute as a representative American work for performance at the American Embassy in London for the King's Jubilee. He is a member of the United States Section of the International Society for Contemporary Music.

His orchestral works have been played by the orchestras in Boston, Cincinnati, New York, Los Angeles, Rochester, his chamber music has been frequently performed in America and in Europe, and has been broadcast over NBC (Music Guild), WOR, and WNYC

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
POEM AFTER TACORE'S "GITANJALI"	16 minutes	Manuscript	1915
SYMPHONY No. 1	30 "	Manuscript	1925
CONCERTO FOR PIANO AND ORCHESTRA	27 "	Juilliard School Publication	1927
SYMPHONY, AFTER BROWNING'S "PROSPICE," No. II	31 "	Edgar Stillman- Kelley Society	1936
ORCHESTRAL SUITE		Manuscript	1937

CHAMBER ORCHESTRA

VARIATIONS ON THE NEGRO SPIRITUAL "DUM-A-LUM" 11 instruments	14 minutes	Manuscript	1925
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CHAMBER MUSIC

SONATA FOR PIANO AND VIOLIN	25 minutes	Manuscript	1919
TRIO FOR PIANO, VIOLIN AND CELLO	15 "	Manuscript	1917
QUARTET FOR STRINGS No. I	21 "	Manuscript	1928
QUINTET FOR PIANO AND STRINGS	28 "	Manuscript	1929
QUARTET No. II	17 "	Manuscript	1937
SUITE FOR FLUTE, VIOLIN, CELLO, PIANO	22 "	Manuscript	1935
TRIO No. II FOR VIOLIN, CELLO, PIANO	18 "	Manuscript	1937

CHARLES NAGINSKI

Born in Cairo, Egypt, in 1909, at the age of eight he began to study the piano with his father, later he had other teachers. At ten, without any training in theory or composition, he commenced to compose. From 1928 to 1933 he held a fellowship in composition at the Juilliard Graduate School where he studied with Goldmark.

In 1937 he was commissioned by the League of Composers to write a chamber-music work for the American Composers Series, to be broadcast over WOR.

His chamber works have been presented by various string quartets. The "Orchestral Poem" was performed by the Juilliard Graduate School Orchestra. "String Quartet No. 1" was broadcast over WABC.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SUITE FOR ORCHESTRA	8 minutes	Manuscript for hire	1931
SYMPHONY No 1	20 "	Manuscript for hire	1935
"1936"—orchestral poem	7 "	Manuscript for hire	1936
SYMPHONY No 2		Manuscript	1937
SINFONIETTA		Manuscript	1937

CHAMBER ORCHESTRA

THREE MOVEMENTS FOR CHAMBER ORCHESTRA 20 instruments	8 minutes	Manuscript	1937
FOUR SONGS WITH CHAMBER ORCHESTRA soprano, 20 instruments	10 "	Manuscript	1934

CHAMBER MUSIC

STRING QUARTET No 1 IN F MINOR	18 minutes	Manuscript	1933
STRING QUARTET No. 2 IN A MINOR	15 "	Manuscript	1933
SONATINA FOR PIANO		Manuscript	1937

PAUL NORDOFF

Born in Philadelphia, Pennsylvania, in 1909, he began his musical education when he was eight years old. In 1923 he entered the Philadelphia Conservatory of Music, where he studied piano with Ezerman and later with Samaroff, also ensemble playing, harmony, and composition. In 1929 he entered the Juilliard School and was awarded a fellowship in piano with Mme. Samaroff and composition with Goldmark. He won the Bearns Prize from Columbia University in 1933, and in that same year and again in 1935 he was awarded the Guggenheim Fellowship.

He has specialized in contemporary piano music, and has lectured in New York City, Brooklyn, Toledo, Philadelphia, Columbus, Dayton, and other cities. During 1936 and 1937 he did research in Honolulu for the preparation of an opera with a Polynesian setting. In 1938 he will head the composition department of the Philadelphia Conservatory of Music.

His compositions have been performed by the Minneapolis Symphony, the Philadelphia Orchestra, the New York Philharmonic Chamber, the St. Louis Summer Symphony, and other societies; his chamber music has been on programs of many prominent soloists. He was commissioned by the League of Composers in the American Composers Series.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
FIRST PIANO CONCERTO		28 minutes	Manuscript	1934
SECOND PIANO CONCERTO		32 "	Manuscript	1936
BAVARIAN VARIATIONS		7 "	Manuscript	1934
PRELUDE AND THREE FUGUES		8 "	Manuscript	1932
CHAMBER ORCHESTRA				
PRELUDE AND THREE FUGUES		8 minutes	Manuscript	1936
CHORAL WORKS				
SECULAR MASS		40 minutes	Manuscript	1934
<i>mixed chorus, orchestra</i>				
CHAMBER MUSIC				
STRING QUARTET IN E MINOR		20 minutes	Manuscript	1932
STRING QUARTET IN E ^b MINOR		18 "	Manuscript	1935
PIANO QUINTET		22 "	Manuscript	1936
SONATA FOR VIOLIN AND PIANO		22 "	Manuscript	1932
STAGE WORKS AND FILM MUSIC				
INCIDENTAL MUSIC TO "ROMEO AND JULIET"			Manuscript	1935
OPERA (untitled)		2 hours	Manuscript	1937
<i>ballet, soloists, 60 piece orchestra</i>				

UNO NYMAN

Born in Linköping, Sweden, in 1879, he received his early musical training from an uncle who was concertmaster of the Royal Orchestra in Stockholm. At the age of seventeen he came to the United States and graduated from the University of Pennsylvania. He has since resided in Milwaukee. A composition for voice, viola, and piano was awarded first prize by the Civic Music Association of Milwaukee.

Since boyhood he has played in chamber-music organizations as violinist and violist, many of his compositions are written for strings.

His works have been heard in Milwaukee and Chicago.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
PHANTASIE	15 minutes	Manuscript	1935
IN MEMORIAM <i>string orchestra</i>	10 "	Manuscript score and parts	1936

CHAMBER ORCHESTRA			
MIRAGE <i>11 instruments, piano</i>	12 minutes	Manuscript score and parts	1926

CHAMBER MUSIC			
PHANTASIE <i>string quartet</i>	10 minutes	Manuscript score and parts	1928
PIANO QUINTET	30 "	Manuscript score and parts	1935
QUINTET <i>strings, flute</i>	20 "	Manuscript score and parts	1934
ARCTIC SUITE <i>quintet for woodwinds</i>	20 "	Manuscript score and parts	1934
MEMORIES WITH THE DUSK RETURN (poem by Li Po, 702-762) <i>voice, 5 strings, piano, clarinet, flute</i>	8 "	Manuscript score and parts	1923
CELLO PHANTASIE <i>solo cello, string quartet, piano</i>	15 "	Manuscript score and parts	1931
QUARTET <i>4 cello</i>	25 "	Manuscript score and parts	1930
SIX QUARTETS		Manuscript score and parts	1936
PIANO TRIO	30 "	Manuscript score and parts	1933
TRIO <i>violin, viola, clarinet</i>	25 "	Manuscript score and parts	1935
TWO TRIOS <i>2 violins, piano</i>		Manuscript score and parts	1933
TWO SUITES <i>violin, viola</i>		Manuscript score and parts	1935
VIOLIN SONATA <i>violin, piano</i>	30 "	Manuscript score and parts	1921
CELLO SONATA <i>cello, piano</i>	35 "	Manuscript score and parts	1929

Other suites not listed here

LEO ORNSTEIN

Born in Russia in 1895, he came to America at the age of twelve. His musical education in Russia had been at the Petrograd Conservatory with Glazounov, where he was regarded as a child prodigy. In 1905 he and his family barely escaped being victims of the Russian Revolution and they came to America in 1907. His talent was quickly recognized on his arrival in New York, and he became a student at the Institute of Musical Art, studying piano with Bertha Tapper.

In 1911 he made his debut as a concert pianist. His early compositions, written when a very young boy were quite conventional, but in 1914, after a concert tour in Europe, he returned to America with works he had written in a new form. He was soon hailed as one of the forerunners of the modern movement in music, and his compositions, especially "Wild Men's Dance," "Dwarf Suite," and "Impressions of Notre Dame," created violent discussions between conservative and radical musicians. He continued to tour as a pianist in recitals and with the leading orchestras in America and in Europe. In recent years he has also lectured and taught piano. One of his great interests is in the study of agriculture. He was a member of the faculty at the Philadelphia Musical Academy and he is now Director and head of the piano department of the Ornstein School of Music. He is also a member of the special Faculty of Temple University. He received the first prize in the National Anthem Contest and was commissioned by the League of Composers American Series to write an orchestral work which was performed by the St. Louis Symphony, called "Nocturne and Dance of Fates."

The "Piano Concerto" as well as the "Lysistrata Suite" have been presented by the orchestras in New York, Philadelphia, Chicago, and other cities. His chamber music has had many performances in America and in Europe, also at the Elizabeth Coolidge Festival in Paris, the Contemporary Music Society in Philadelphia, and at the League of Composers' concerts.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
THE FOG—symphonic poem	14 minutes	Manuscript	1915
CONCERTO FOR PIANO	35 “	Manuscript for hire	1923
TWO NOCTURNES	12 “	Manuscript	1924
FIVE SONGS FOR VOICE AND ORCHESTRA	15 “	Manuscript	1929
LYSISTRATA SUITE	20 “	Manuscript for hire	1930
SYMPHONY		Manuscript	
NOCTURNE AND DANCE OF THE FATES	13 “	Manuscript for hire	1936
CHAMBER ORCHESTRA			
INCIDENTAL MUSIC TO LYSISTRATA 12 instruments	20 minutes	Manuscript for hire	1930
CHORAL WORKS			
THREE RUSSIAN CHORUSES a cappella	14 minutes	Brentkopf & Härtel	

LEO ORNSTEIN (Continued)

CHAMBER MUSIC	DURATION	PUBLISHER	DATE
TWO CELLO SONATAS		Carl Fischer, Inc	
TWO VIOLIN SONATAS		Carl Fischer, Inc	
QUINTET piano, string quartet	25 minutes	Breitkopf & Hartel Manuscript for hire	1929
QUARTET	35 "	Manuscript	1929
SIX PRELUDES cello, piano	20 "	Manuscript for hire	1931
STAGE WORKS AND FILM MUSIC			
PANTOMIME BALLET full orchestra	30 minutes	Manuscript	1930
LIMA BEANS—pantomime bantone, contralto, tenor, chamber orchestra, puppets	18 "	Manuscript	1931

FRANK PATTERSON

Born in Philadelphia, Pennsylvania, in 1871, he studied the violin with Stoll and Schmidt, composition with Clark, and the bassoon with Fach. He later attended the Munich Conservatory of Music. He has received the Bispham Memorial Medal and the National Federation of Music Clubs Medal. An early work, "Beggar's Love" won the Chamber Opera Guild prize, "The Echo" was selected for publication by the Opera in Our Language Foundation and was produced by the National Federation of Music Clubs.

He was formerly a member of the Los Angeles Symphony Orchestra, playing the viola. From 1911 to 1933 he was on the staff of the *Musical Courier*. His special interests are the stage and theoretical research. He is the author of *The Leit-Motives of the Nibelungen Ring*, *The Perfect Modernist*, *Practical Instrumentation*, and *How to Write a Good Tune*.

The overture to his opera, "Mountain Blood," has been given by the Cleveland, Rochester, and San Diego orchestras, and "Beggar's Love" was performed in Los Angeles, San Diego, and New York City.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
OVERTURE TO OPERA "MOUNTAIN Blood"	12 minutes	Manuscript	1925
BACCHANALE—from "THE ECHO"	6 "	G. Schirmer, Inc	1920
STAGE WORKS AND FILM MUSIC			
BEGGAR'S LOVE—chamber opera soprano, tenor, bantone, no chorus, string trio or chamber orchestra	40 minutes	C. C. Birchard & Co	1918
THE ECHO—one-act opera soprano, alto, tenor, bantone, chorus	1 ¼ hours	G. Schirmer, Inc	1920
MOUNTAIN BLOOD—opera in 3 acts chorus, orchestra, cast, etc	2 ½ "	Manuscript	1925

BURRILL PHILLIPS

Born in Omaha, Nebraska, in 1907, he received his early training in composition from Stringham in Denver. Later he was awarded a Juilliard Extension Scholarship. In 1931 he entered the Eastman School of Music in Rochester and studied *composition and orchestration* under Royce, Rogers, and Hanson. He was awarded the degree of Master of Music in 1933, and also the Eastman School of Music Teaching Fellowship for 1932-33. That same year he joined the faculty of the Eastman School in the department of theory and composition.

Many of his works, notably "Grotesque Dance," "Selections from McGuffey's Reader," and "Courthouse Square" have been given by the Manhattan Symphony, the Rochester Philharmonic, the Philadelphia, and other orchestras. They have been broadcast over WOR, WJZ, and other stations.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
GROTESQUE DANCE—for projected ballet	5 minutes	Manuscript	1932
SELECTIONS FROM MCGUFFEY'S READER	17 "	Eastman School Publication	1934
COURTHOUSE SQUARE	12 "	Manuscript	1936
CHAMBER ORCHESTRA			
SYMPHONY CONCERTANTE	15 minutes	Manuscript	1936
CHAMBER MUSIC			
A SET OF INFORMALITIES—piano suite		Manuscript	1936
TRIO FOR TRUMPETS	5 minutes	Manuscript	1937
QUARTET FOR THREE STRINGS AND OBOE		Manuscript	1937
CONCERTO FOR PIANO		Manuscript	1937
STAGE WORKS AND FILM MUSIC			
PRINCESS AND PUPPET—ballet	40 minutes	Manuscript	1933
6 solo parts, ensemble, full orchestra			
ONE-ACT OPERA		Manuscript	1937

SOLOMON PIMSLEUR

Born in Paris, in 1900, he came to the United States when he was three years old. He received degrees of Bachelor of Arts and Master of Arts from Columbia University, where he studied composition with Mason. He was also a pupil of Hochmann, Fibisch, and Schoen. Upon receiving a Juilliard Fellowship he studied with Goldmark, and later went to Salzburg, Austria, to study orchestration with Arnold. He is a pianist as well as a composer, lectures and writes.

His "Symphonic Ballade" has been given by the New York Philharmonic and Municipal Symphony orchestras and the City Symphony Orchestra of Philadelphia. "Meditative Nocturne" has been heard in New York, Brooklyn, San Diego, and other cities. A reduced version of the "Fugal Fantasia" and "Symphonic Ballade" have been heard over WOR.

SOLOMON PIMSLEUR (Continued)

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONIC BALLADE, B FLAT MINOR, OPUS 18, No 5	12 minutes	Manuscript	1930
MEDITATIVE NOCTURNE, F MINOR, OPUS 22	13 "	Manuscript	1928
DYNAMIC OVERTURE, A MINOR, OPUS 24		Manuscript	1927
OVERTURE TO DISILLUSIONMENT, B FLAT MAJOR, OPUS 25		Manuscript	1929
MIRACLE OF LIFE AND THE MYSTERY OF DEATH, A MAJOR, OPUS 32		Manuscript	1932
SYMPHONIC ODE AND PERORATION, OPUS 35		Manuscript	1936
SYMPHONIC SUITE, OPUS 33		Manuscript	1935

CHAMBER ORCHESTRA

PARTITA, OPUS 30 <i>string orchestra, violin, viola soli</i>	35 minutes	Manuscript	1933
IMPETUOUS TOCCATA AND FUGAL FAN- TASIA, OPUS 18		Manuscript	1930

CHORAL WORKS

ORATORIO—HAST THOU CONQUERED, O GALILEAN, OPUS 31 (Swinburne) <i>large mixed chorus, orchestra</i>	3 hours	Manuscript	
FIGHT AGAINST WAR, OPUS 37 <i>mixed chorus, piano</i>	30 minutes	Manuscript	
SONNET TABLEAU (Keats), OPUS 23 <i>chorus, string orchestra</i>		Manuscript	1928
ANTHEM FOR DOOMED YOUTH, OPUS 38, No 2 <i>men's voices, piano</i>	10 "	Manuscript	

CHAMBER MUSIC

THREE STRING QUARTETS, OPUS 12, 13, 28	30 minutes each	Manuscript available	
FIERY SONATA FOR TRIO, OPUS 19	45 minutes	Manuscript available	
PARTITA, OPUS 29 <i>violin, viola, piano</i>	35 "	Manuscript parts available	
IMPETUOUS SONATA, OPUS 15 <i>violin, piano</i>	45 "	Manuscript parts available	
CELLO SONATA, OPUS 8	25 "	Manuscript parts available	

Song cycles and piano sonatas not listed here

WALTER PISTON

Born in Rockland, Maine, in 1894 of Italian descent, he first specialized in the study of drawing and painting and graduated from the Massachusetts School of Art in 1916. At Harvard University, where he later pursued his musical studies, he received a Bachelor of Arts degree, *summa cum laude*, in 1924. He is a member of Phi Beta Kappa. He studied composition in Paris with Boulanger, piano with Shaw in Boston, and violin with Fiumara, Theodorowicz, and Winternitz. He was awarded the John Knowles Paine and the Gugenheim Fellowships. For several seasons he conducted the Pierian Sodality Orchestra at Harvard University.

He is now Assistant Professor of Music and the chairman of the division of music at Harvard University. The League of Composers commissioned him to write an orchestral work in the American Composers Series which was first presented in Cleveland. He was one of the first six Americans to be commissioned by the Columbia Broadcasting System to write a work for radio.

"Symphonic Piece," "Suite for Orchestra," "Concerto for Orchestra," "Prelude and Fugue," and his chamber music have been heard in New York City, Philadelphia, Boston, Paris, and other cities. They have also been on the programs of the Yaddo Festivals, the Pan-American Festival, and the Library of Congress. There have been numerous broadcasts of his works. "Three Pieces for Flute, Clarinet and Bassoon" have been recorded by the New Music Quarterly Recordings. He has written articles for *Modern Music*.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONIC PIECE	8 minutes	Manuscript	1927
SUITE FOR ORCHESTRA	15 "	Cos Cob Press score for sale, parts for hire	1929
CONCERTO FOR ORCHESTRA	14 "	Cos Cob Press	1933
PRELUDE AND FUGUE FOR ORCHESTRA	13 "	Cos Cob Press	1934

CHAMBER ORCHESTRA

CONCERTINO FOR PIANOFORTE AND CHAMBER ORCHESTRA 24 instruments	14 minutes	Manuscript	1937
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CHAMBER MUSIC

THREE PIECES FOR FLUTE, CLARINET AND BASSOON	12 minutes	New Music	1926
SONATA FOR FLUTE AND PIANO	10 "	Cos Cob Press	1930
SUITE FOR OBOE AND PIANO	10 "	E. C. Schirmer	1931
STRING QUARTET NO. 1	20 "	Cos Cob Press	1933
STRING QUARTET NO. 2	20 "	Manuscript	1935
TRIO FOR VIOLIN, CELLO AND PIANOFORTE	17 "	Manuscript	1935

QUINCY C. PORTER

Born in New Haven, Connecticut, in 1897, he is a descendant of early American pioneers. His father was a minister and professor at the Yale Divinity School. He graduated from Yale College in 1919 and from the Yale School of Music in 1921, where he studied with Parker and Smith. While at Yale he won two prizes in composition. He continued his work in Paris with D'Indy, and on his return to America became a pupil of Bloch whom he assisted at the Cleveland Institute of Music. Later he headed the department of theory.

In 1928 he returned to Paris where for two years he held a Guggenheim Fellowship. Shortly after his return to the United States he joined the music faculty at Vassar College where he became Professor of Music and conductor of the Vassar Orchestra. He is a viola player and has written a great deal for string ensemble. He was commissioned by the League of Composers in 1935.

He was recently commissioned by CBS to write a work for radio to be broadcast in 1938. Among his larger works are the "Ukrainian Suite" for string orchestra which has had several performances by the New York Philharmonic Chamber Orchestra, the Rochester Philharmonic, and others. The "Suite in C minor" and the "Poem and Dance" have been played in Rochester, Cleveland, and Brooklyn. The "First Symphony," given its première by the Philharmonic, won honorable mention in the 1937 Philharmonic Symphony Competition. His chamber music has been heard frequently in Europe and America, as well as at the Westminster, the Elizabeth Coolidge, and the Yaddo festivals. The orchestral "Suite in C minor" was broadcast over WOR. The third String Quartet has been recorded by Columbia.

COMPOSITIONS

ORCHESTRAL WORKS

	DURATION	PUBLISHER	DATE
UKRAINIAN SUITE FOR STRINGS	11 minutes	C C Birchard & Co	1925
SUITE IN C MINOR	12 "	Manuscript	1926
POEM AND DANCE	10 "	Manuscript	1932
SYMPHONY NO 1	26 "	Manuscript	1934

CHAMBER ORCHESTRA

SUITE FROM MUSIC FOR "ANTONY AND CLEOPATRA"	5 minutes	Manuscript	1935
DANCE IN THREE-TIME	10 "	Manuscript	1937

CHAMBER MUSIC

STRING QUARTET NO 1, IN E MINOR	16 minutes	Manuscript	1923
STRING QUARTET NO 2, IN G MINOR	17 "	Manuscript	1925
SONATA FOR VIOLIN AND PIANO, NO 1	15 "	Manuscript	1926
IN MONASTERO string quartet	9 "	Manuscript	1927
LITTLE SUITE flute, violin, viola	6½ "	Manuscript	1928

QUINCY C. PORTER (Continued)

CHAMBER MUSIC	DURATION	PUBLISHER	DATE
BLUES LOINTAINS flute and piano, alternate version for viola and piano	7 minutes	Manuscript	1928
SONATA FOR VIOLIN AND PIANO, No 2	17 "	S P A M G Schirmer, Inc sales agent	1929
QUINTET FOR CLARINET AND STRINGS	14 "	Manuscript	1929
SONATA FOR PIANO	15 "	Manuscript	1930
SUITE FOR VIOLA ALONE	7½ "	Manuscript available from composer	1930
STRING QUARTET No 3	17 "	S P A M G Schirmer, Inc sales agent	1930
STRING QUARTET No 4	15½ "	Manuscript	1931
STRING QUARTET No 5	17 "	Manuscript	1935
STRING QUARTET No 6	19 "	Manuscript	1936

STAGE WORKS AND FILM MUSIC

INCIDENTAL MUSIC TO "SWEENEY AGONISTES" (T S ELIOT) AND "3 GREEK MIMES" string quartet, voices, percus- sion		Manuscript	1933
INCIDENTAL MUSIC FOR "ANTONY AND CLEOPATRA" (SHAKESPEARE) flute, 2 trumpets, percussion, strings, piano	30 minutes	Manuscript	1935

JOHN POWELL

Born in Richmond, Virginia, in 1882, the son of a well-known Southern educator, he inherited from his mother a background of music and poetry. His musical education began with Hahr in Richmond and he continued his studies in Vienna with Leschetizky and Navratil. After receiving his degree of Bachelor of Arts from the University of Virginia, he began his musical career as a pianist, touring throughout the United States and Europe in recitals and appearing as soloist with the major orchestras. The combination of his English ancestry and Southern parentage has inspired in him a great interest in the Anglo-Saxon basis of American folk music. He has been interested in collecting the American folk songs, and for many years has done research in this field. His compositions also reflect other elements in his environment and he uses the Negro as well as the Anglo-Saxon sources in many of his works, his compositions suggesting sometimes the humor of the Negro, sometimes the old English folk airs. He is a member of the American Institute of Arts and Letters and also of the Société Astronomique de France.

Among the orchestral works "Rhapsodie Nègre," "Overture—In Old Virginia," and "Natchez on the Hill" are widely known all over America and Europe. "At the Fair" for chamber orchestra and other works for small ensemble have been played too often to list performances.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
RHAPSODIE NEGRE	piano	14 minutes	G. Schirmer, Inc.	1919
IN OLD VIRGINIA—overture			G. Schirmer, Inc.	1921
NATCHEZ ON THE HILL—3 Virginia country dances		7 "	G. Schirmer, Inc.	1932
A SET OF THREE			G. Schirmer, Inc.	1935
SYMPHONY IN A			Affiliated Music Corp.	1937
PIANO CONCERTO			Manuscript	
CHAMBER ORCHESTRA				
AT THE FAIR			G. Schirmer, Inc.	1925
CHORAL WORKS				
THE BABE OF BETHLEHEM—folk carol	mixed chorus, a cappella		J. Fischer & Bro.	1934
SOLDIER, SOLDIER—folk song	a cappella		J. Fischer & Bro.	1936
FOLK HYMNS (from Twelve Folk Hymns)			J. Fischer & Bro.	1934
CHAMBER MUSIC				
SONATA VIRGINIANESQUE	violin, piano		G. Schirmer, Inc.	1919
SONATA FOR VIOLIN AND PIANO		24 minutes	G. Schirmer, Inc.	1928
STRING QUARTET			Manuscript	
FIVE VIRGINIA FOLK SONGS AND A DEDICATION TO L. B. P.	bantone, piano		J. Fischer & Bro.	1937

LAURENCE POWELL

Born in Birmingham, England, in 1899, he received his early musical education in his native city and later attended the Midland Institute School of Music, studying with Bantock. He won the Martineau medal for theory at the Midland Institute, and also a scholarship for composition at Birmingham University, from which he graduated in 1922. He received a degree of Bachelor of Music and first honors.

In England he often appeared as guest conductor in programs of his own works. Coming to the United States in 1923, he became music critic on the *Boston Transcript* under Parker. From 1924 to 1926 he was instructor in theory at the University of Wisconsin, and while there received a Master of Arts degree. From 1926 to 1934 he was at the University of Arkansas as Associate Professor of Theory. Since 1935 he has been head of the music department at Little Rock Junior College, where he organized and became the conductor of the Little Rock Symphony Orchestra. In 1936 he organized and directed the Arkansas State Centennial Music Festival. He has contributed articles to various music journals. He is greatly interested in Celtic and Icelandic subjects, and American folk music. He has made a study of the musical needs of high-school instrumentalists.

His works have received performances in England and the United States and have been broadcast by the British Broadcasting Company.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
THE OGRE OF THE NORTHERN FASTNESS—suite	15 minutes	Manuscript	1921
SYMPHONY No 1	40 "	Affiliated Music Corp for hire	1929
KELTIC LEGEND	12 "	Affiliated Music Corp for hire	1930
DEIRDRE OF THE SORROWS—romantic prelude	10 "	Affiliated Music Corp. for hire	1932
COUNTY FAIR—suite in 7 movements	15 "	C C Birchard & Co.	1935
THEME AND THIRTEEN VARIATIONS		Manuscript	1937
CHAMBER ORCHESTRA			
CHARIVARI—suite for small orchestra	12 minutes	Manuscript	1925
SUITE FOR STRING ORCHESTRA 3 movements	30 "	Affiliated Music Corp for hire	1931
PICNIC—AN ARKANSAS PASTORAL FOR STRINGS	7 "	Affiliated Music Corp. for hire	1936

LAURENCE POWELL (Continued)

CHORAL WORKS		DURATION	PUBLISHER	DATE
HALCYONE—dramatic poem soli, chorus, orchestra	20 minutes		C C Birchard & Co	1923
ALLELUYA—sacred cantata soli, chorus, orchestra	30 "		Manuscript	1926
THE SEASONS (Blake Poems) a cappella	20 "		J Williams, Ltd	1928
CHAMBER MUSIC				
RAAPSODY FOR CELLO AND PIANO	12 minutes		Manuscript	1932
QUARTET FOR PIANO AND STRINGS	12 "		Manuscript	1933
QUARTET FOR MIXED CLARINETS	8 "		Carl Fischer, Inc.	1936
WIND ENSEMBLE FOR HIGH SCHOOL CHAMBER ORCHESTRA			Manuscript	1937

GARDNER READ

Born in Evanston, Illinois, in 1913, at the age of fifteen he began to study the piano, harmony, musical appreciation, theory, and composition with various local teachers, and also at the Northwestern University School of Music. For outstanding work in composition in 1932 he was awarded a scholarship to the National Music Camp at Interlochen, Michigan, where he studied conducting with Bakaleinikoff and harp with Williams. Several years later he received a scholarship at the Eastman School of Music, Rochester, New York, where he spent four years of study under Diamond in piano, Royce in counterpoint, White in conducting, Rogers in composition and orchestration, and Hanson in modern harmony and composition. He graduated in 1936 with the degree of Bachelor of Music, and in 1937 he received a degree of Master of Music in composition and theory. In 1936 he was awarded a fellowship to the MacDowell Colony at Peterboro, New Hampshire, where he completed his first symphony. This work brought him the first prize in an American orchestral contest sponsored by the Philharmonic Society of New York.

Many of his works have been given by the Cincinnati, Chicago, and Rochester Symphony orchestras, his chamber music has been performed frequently by the smaller orchestras. NBC broadcast "The Painted Desert," and other compositions have been heard over WNYC, WQXR, WHAM, and other stations.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
THE LOTOS-EATERS, OPUS 19	15 minutes		Manuscript	1932
THE PAINTED DESERT, OPUS 22	30 "		Manuscript	1933
SKETCHES OF THE CITY, OPUS 26	15 "		Photostat	1933
SYMPHONY No 1, in A minor, OPUS 30	40 "		Affiliated Music Corp	1936
FANTASY FOR VIOLA AND ORCHESTRA, OPUS 38	10 "		Photostat	1935
PRELUDE AND TOCCATA, OPUS 43	7 "		Photostat	1937

GARDNER READ (Continued)

CHAMBER ORCHESTRA	DURATION	PUBLISHER	DATE
FOUR NOCTURNES, OPUS 23 contralto, 30 instruments	12 minutes	Photostat	1934
FROM A LUTE OF JADE, OPUS 36 mezzo-soprano, 38 instruments	10 "	Photostat	1936
CHAMBER MUSIC			
MOUNTAIN SKETCHES, OPUS 11 piano suite	15 minutes	Manuscript	1932
SONATA IN A MINOR, OPUS 27 piano	20 "	Manuscript	1935
SUITE FOR STRING QUARTET, OPUS 33	10 "	Photostat	1935
PASSACAGLIA AND FUGUE, OPUS 34 organ	12 "	Photostat	1936

ALOIS REISER

Born in Czechoslovakia in 1889, he graduated from the Conservatory at Prague where he studied with Dvořák. In 1905 he came to America and took up his residence in New York. In 1936 he received the second prize in the National Broadcasting Company Music Guild competition.

His orchestral works have been played in New York City, Los Angeles, and Philadelphia as well as in Prague. The "String Quartet in E minor" was first given at the Elizabeth Sprague Coolidge Festival in Pittsfield. His chamber works have been played here and abroad.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
PRELUDE FROM "GOBI"	7 minutes	Published	1912
SLAVIC RHAPSODY	30 "	Manuscript	1927
FROM MOUNT RAINIER	10 "	Published	1926
A SUMMER EVENING	15 "	Manuscript	1907
EREWHON	17 "	Manuscript	1931
CHAMBER ORCHESTRA			
LITTLE COQUETTE	3 minutes	Published	1918
SPANISH SERENADE	4 "	Published	1918
APPASSIONATO D'AMOUR	4 "	Published	1926
ENTRE NOUS	3 "	Published	1926
CONCERTO FOR CELLO AND ORCHESTRA	35 "	Manuscript	1916
CHAMBER MUSIC			
STRING QUARTET IN E MINOR	40 minutes	Published	1916
STRING QUARTET IN C MAJOR	45 "	Manuscript	1930
TRIO IN E MAJOR	30 "	Manuscript	1910
TRIO IN F MAJOR	40 "	Manuscript	1931
SONATA FOR VIOLIN AND PIANO		Manuscript	
STAGE WORKS			
GOBI—grand opera	4 hours	Manuscript	1912

WALLINGFORD RIEGGER

Born in Albany, Georgia, in 1885, he has for many years made his home in New York City. In 1907 he graduated from the Institute of Musical Art where he had worked with Goetschius in composition. He later studied counterpoint at the Berlin Hochschule and was a pupil of Stillman-Kelley in composition and orchestration. In Berlin he conducted the Bluthner Orchestra. On his return he became head of the cello and theory departments at Drake University. After four years in this position he taught at the Ithaca Conservatory and two years later he joined the faculty of the Institute of Musical Art.

He received the Paderewski Award in 1921, the Elizabeth Coolidge Prize in 1924. He has also been the recipient of the Society for the Publication of American Music award. He has been active as an advisor on the board for New Music publications and New Music Quarterly Recordings. He was appointed an advisory member of the First Yaddo Music Festival, and he has been an active member of the Executive Board of the Pan American Association of Composers.

The orchestral works "American Polonaise" and "Rhapsody" have been played at the New York Stadium and repeated in New York and many other cities. "A Study in Sonority" was given by the symphony orchestras in Philadelphia, Rochester, San Francisco, and Madrid. Other works for chamber orchestra and small ensemble have been performed at the Elizabeth Coolidge and Yaddo festivals, and by the Pan American Association, the League of Composers, New Music Society, also in the Rochester series of American Composers Concerts. Works written for dance groups have been presented on the stage in many cities in the United States. The "Trio in B minor" was broadcast over WABC and WEVD, also over WJZ. Parts of the "Trio" and a "Dance Suite" have been recorded by the N.M.Q.R.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
AMERICAN POLONAISE—triple jazz	8 minutes	Manuscript	1923
RHAPSODY	12 "	Manuscript	1925
FANTASY AND FUGUE organ, two players	20 "	New Music	1931
LYRIC SUITE	11 "	Manuscript	1931
COMPOSITION FOR STRING ORCHESTRA		Manuscript	
CHAMBER ORCHESTRA			
LA BELLE DAME SANS MERCI 4 solo voices	15 minutes	Manuscript	1924
STUDY IN SONORITY 10 violins (or any multiple of 10)	9 "	G. Schirmer, Inc.	1927
DICHOTOMY 13 instruments	12 "	New Music	1932
SCHERZO 12 instruments	7 "	Manuscript	1932

WALLINGFORD RIEGGER (Continued)

CHAMBER MUSIC	DURATION	PUBLISHER	DATE
TRIO IN B MINOR piano, violin, cello	35 minutes	Manuscript	1921
STRING QUARTET IN G MINOR	20 "	Manuscript	1923
SUITE FOR FLUTE SOLO	10 "	New Music	1929
THREE CANONS FOR WOODWINDS flute, oboe, clarinet, bassoon	10 "	New Music	1930
DIVERTISSEMENT FOR HARP, FLUTE AND CELLO	15 "	Manuscript	1933
DANCE SUITE FOR PIANO 4 hands	12 "	Manuscript	1936
MUSIC FOR VOICE AND FLUTE	3 "	Manuscript	1937
STAGE WORKS AND FILM MUSIC			
NEW DANCE full orchestra, also piano 4 hands, drums, etc	40 minutes	Manuscript	1935
THEATRE PIECE piano 4 hands, drums, etc	40 "	Manuscript	1935
WITH MY RED FIRES chamber orchestra	40 "	Manuscript	1936
CHRONICLE piano, six instruments	40 "	Manuscript	1936
CANDIDE, PART II chamber orchestra	40 "	Manuscript	1936
CASE HISTORY No — piano 4 hands	10 "	Manuscript	1937
FRENETIC RHYTHMS piano, voice, 3 woodwinds	18 "	Manuscript	1932
BACCHANALE piano 4 hands	6 "	Manuscript	1931
TREND	10 "	Manuscript	1937

BERNARD ROGERS

Born in New York City in 1893, he attended the Institute of Musical Art in New York City. He was also a pupil of Bloch in Cleveland. The Eastman School Publication was awarded to him and he was the recipient of a Pulitzer Scholarship and a Guggenheim Fellowship. He teaches composition at the Eastman School of Music, Rochester. He received the Bispham medal for his opera "The Marriage of Aude."

His orchestral compositions "Adonais," the "Prelude to Hamlet," "Five Fairy Tales," "Three Japanese Dances," and other works have been heard with the symphonic orchestras in New York, Rochester, Boston, Chicago, and Philadelphia. The chamber music has been played in many cities, also on the League of Composers' programs.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
ADONAI8—poem	12 minutes	Manuscript	1927
PRELUDE TO HAMLET	14 "	Manuscript	1928
SYMPHONY No 2	28 "	Manuscript	1929
TO THE FALLEN—dirge	7 "	Manuscript	1915
THE FAITHFUL—overture	12 "	Manuscript	1918
JAPANESE LANDSCAPES	18 "	Manuscript	1925
THREE JAPANESE DANCES <i>mezzo soprano</i>	12 "	Manuscript	1933
FIVE FAIRY TALES	12 "	C C Birchard & Co	1934
SYMPHONY No 3	40 "	Manuscript	1936
THE SUPPER AT EMMAUS	4½ "	Manuscript	1937

CHAMBER ORCHESTRA

RHAPSODY NOCTURNE <i>small orchestra</i>	10 minutes	Manuscript	1928
SOLILOQUY <i>flute, string orchestra</i>	6 "	C C Birchard & Co	1922
PASTORALE <i>11 instruments</i>	9 "	Manuscript	1928

CHORAL WORKS

THE RAISING OF LAZARUS <i>solo voices, chorus, orchestra</i>	25 minutes	C C Birchard & Co	1928
THE EXODUS—sacred poem <i>solo voices, chorus, orchestra</i>	28 "	C C Birchard & Co	1932

CHAMBER MUSIC

STRING QUARTET IN D MINOR	30 minutes	Manuscript	1927
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STAGE WORKS AND FILM MUSIC

THE MARRIAGE OF AUDE—grand opera <i>large orchestra</i>	1 hour	Manuscript	1931
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EDWARD ROYCE

Born in Cambridge, Massachusetts, in 1886, he studied at Harvard University. He continued his music later at the Stern Conservatory in Berlin. "Far Ocean" an orchestral work received the Eastman School Publication Award. He organized and is head of the composition department at the Eastman School of Music.

The Rochester Philharmonic Orchestra has played the "Fire-Bringers" and "Far Ocean."

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
THE FIRE-BRINGERS	10 minutes	Manuscript	1926
FAR OCEAN	10 "	C. C. Birchard & Co. Eastman School Pub- lication	1929

BERYL RUBINSTEIN

Born in Athens, Georgia, in 1898, he studied piano with his father and later with Lambert. As a child pianist he toured the United States from 1905 to 1911, and at the age of thirteen made his debut with the Metropolitan Opera Orchestra. From 1911 to 1916 he studied in Europe with Da Motta and Busoni. He made his first appearance in London in 1925 and in 1931 he received the honorary degree of Doctor of Music from Western Reserve University. He is an honorary member of Phi Mu Alpha, a patron of Delta Omicron. From 1921 to 1929 he was on the faculty of the Cleveland Institute of Music, as head of the piano department and later as dean. In 1932 he became the director of the Institute. He has appeared as soloist with many orchestras including the New York Philharmonic, Cleveland, Detroit, Philadelphia, and San Francisco organizations.

"Scherzo" and "Concerto" were presented by the Cleveland and Chautauqua orchestras. His "Concerto in C" was given on the air by the National Broadcasting Company over WEAF.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SCHERZO	15 minutes	Manuscript	1927
CONCERTO FOR PIANO AND ORCHESTRA	30 "		1935
SUITE		Manuscript	
CHORAL WORKS			
PRAYER OF PRAISE men's voices, a cappella	7 minutes	Carl Fischer, Inc.	1932
CHAMBER MUSIC			
PASSEPIED—string quartet	8 minutes	Carl Fischer, Inc.	1924
QUARTET IN D FLAT	24 "	Manuscript	1933
SONATINA IN C SHARP MINOR—piano		Oxford University Press	
SUITE ROMANTIQUE—for piano		Carl Fischer, Inc.	
STAGE WORKS AND FILM MUSIC			
THE SLEEPING PRINCESS—opera	2½ hours	Manuscript	1937

CARL RUGGLES

Born in Marion, Massachusetts, in 1876, he comes from a family of navigators. For many years he has made his home in Arlington, Vermont. He studied with Crans, Spalding, and Timmer, and also followed some music courses at Harvard University. The Winona Symphony Orchestra, which at one time he conducted, was also founded by him. Formerly a member of the International Composers Guild, he was also active in the Pan American Association of Composers. He gives a part of his time to painting and he is also adept as a craftsman.

"Men and Mountains" and "Portals" have been given in New York, San Francisco, Boston, Havana, and Paris, and "Portals" has also been performed in Budapest, Madrid, and Berlin. "Sun Treader" was played at the Festival of the International Society for Contemporary Music in Barcelona, also in Paris and Berlin, it has been broadcast from Spain. The choral and chamber works have been included on several programs of the American Association of Composers, the International Composers Guild, the International Society for New Music, and the New School for Social Research. "Men and Mountains" and "Men and Angels" have been recorded by N.M.Q.R.

COMPOSITIONS

ORCHESTRAL WORKS	PUBLISHER	DATE
MEN AND ANGELS	Curwen, London	1920
MEN AND MOUNTAINS	New Music	1924
PORTALS	New Music	1926
<i>string orchestra</i>		
SUN TREADER	New Music	1933

CHAMBER ORCHESTRA

ANGELS—2nd movement of "Men and Angels" 6 trumpets	Curwen, London
MEN AND MOUNTAINS 21 instruments	New Music
PORTALS 13 strings	New Music

CHORAL WORKS

VOX CLAMANS IN DESERTO <i>solo voice, chamber orchestra</i>	Manuscript
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CHAMBER MUSIC

POLYPHONIC COMPOSITION FOR THREE PIANOS	Manuscript
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LOUIS VICTOR SAAR*

Born in Rotterdam, Holland, in 1868, he graduated from Strasbourg University and attended the Royal Academy of Music in Munich. He was a pupil of Rheinberger and Abel and later of Brahms. His studies included piano composition, and theory. He was awarded the Mendelssohn Composition Prize for a piano suite and songs, and the National Federation of Music Clubs Prize.

He has been accompanist for the Metropolitan Opera Company and has given piano concerts and recitals. At the National Conservatory and at the College of Music, New York, he taught theory and composition, and in 1908 he taught at the Cincinnati College of Music. In 1917 he joined the Chicago Musical College. He has written musical criticism for newspapers in St. Louis.

Among the compositions which have been widely heard in the United States and abroad are "Rococo Suite," "Gondoliera" and the "Sonata in G."

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
Rococo—suite, OPUS 27	15 minutes	G Schirmer, Inc	1915
FROM THE MOUNTAIN KINGDOM OF THE GREAT NORTH WEST—suite	20 "	F E C Leuckart	1922
OLD GERMAN MASTERS—suite <i>string orchestra</i>	20 "	G Schirmer, Inc	1930
OVERTURE IN A (Telemann)	10 "	Manuscript	1936
ALONG THE COLUMBIA RIVER—suite	10-12 "	Manuscript	1924

CHAMBER ORCHESTRA

Rococo—suite, Opus 27 <i>for chamber orchestra</i>	G Schirmer, Inc
GONDOLIERA <i>violin, string orchestra</i>	Carl Fischer, Inc
CHANSON D'AMOUR	Carl Fischer, Inc
EN BERCEAU	Theodore Presser Co

CHORAL WORKS

A SONG OF CONSOLATION <i>mixed chorus, orchestra</i>	20 minutes	Boston Music Co	1912
THE 128TH PSALM <i>mixed or women's chorus, orchestra</i>	15 "	G Schirmer, Inc	
DAS HOHELIED DER DEUTSCHEN KUNST <i>mixed chorus, orchestra</i>	12 "	Manuscript	
THE NIGHTINGALES, OPUS 137 <i>oboe or flute solo</i>	10 "	E C Schirmer	1931

* Died November 23, 1937

LOUIS VICTOR SAAR (Continued)

CHORAL WORKS	DURATION	PUBLISHER	DATE
NACHTGESANG, OPUS 44 flute solo	12 minutes	Siegel-Kistner, Leipzig	
Ave MARIA, OPUS 136 10 voice mixed chorus, a cappella	10 "	Reilly & McLaughlin	

CHAMBER MUSIC

SONATA IN G MAJOR, OPUS 44 piano, violin		Siegel-Kistner, Leipzig	
QUARTET, OPUS 39 piano, violin, viola, cello		Manuscript	
TRIO A MAJOR, OPUS 97 piano, violin, cello		Manuscript	
INTRODUCTION, THEME AND VARIATIONS piano, cello	15 minutes	Manuscript	1924
SONATA, OPUS 121 piano, cello	20 "	Manuscript	1926
SONATINA, OPUS 142 violin, piano	20 "	Manuscript	1934
QUARTETTINO, OPUS 145 violin, viola, cello, piano	25 "	Manuscript	1936

Many arrangements and adaptations not listed

CARLOS SALZEDO

Born in Arcachon (Gironde), France, in 1885, he has made his home in New York for many years. After graduating from the Paris Conservatory with honors in harp and piano, he toured extensively in Europe and America giving harp recitals and appearing as soloist with all the symphony orchestras. With Edgar Varese he founded the International Composers Guild in 1921. He has been active as President of the National Association of Harpists and Editor of *Eolus*. He organized and is head of the Harp Department of the Curtis Institute of Music, and of the Salzedo Harp Ensemble—a group which often tours with him. He is a member of the Board of the United States Section of the International Society for Contemporary Music and of Pro Musica. He received the Award from the Society for the Publication of American Music. At Camden, Maine, he has developed a summer colony of harpists who come there to study with him.

"The Enchanted Isle" has been performed by many of the orchestras in the United States including those of Chicago, Boston, Philadelphia, Cleveland, Detroit, Baltimore, Syracuse, etc. Works for chamber orchestra and chamber music have had repeated performances at the Elizabeth Coolidge Festivals, and by the Pan-American Association of Composers, the International Composers Guild, and other societies. "Short Stones in Music" has been played throughout the United States in concerts and numerous broadcasts. "Scintillation" has been broadcast over WABC. Other broadcasts of his works have been given over WOR, WAAF, and WJZ. "Chansons dans la Nuit" and the "Concerto for Harp and Woodwinds" are recorded by Columbia, and "Short Stones in Music" and "Scintillation" by the Victor Company.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
THE ENCHANTED ISLE with harp principal	13 minutes	Manuscript	1918
UNTITLED WORK harp, brasses, strings		Manuscript	1937
 CHAMBER ORCHESTRA			
THREE POEMS BY SARA YARROW soprano, 6 harps, 3 wind instruments	15 minutes	Manuscript	1919
CONCERTO harp, 7 wind instruments	17 "	Manuscript	1926
PRÉAMBULE ET JEUX harp, 4 winds, 5 string instruments	9 "	Manuscript	1929

CARLOS SALZEDO (Continued)

CHORAL WORKS	DURATION	PUBLISHER	DATE
FOUR CHORUSES, OLD SONATA FORM three men's or women's voices, preludes and interludes for harp, piano, or organ	9 minutes	H W Gray Co	1914
CHAMBER MUSIC			
BOLMIMERIE 7 harps	12 minutes	Manuscript	1919
FOUR PRELUDES TO THE AFTERNOON OF A TELEPHONE 2 harps	15 "	Manuscript	1921
SONATA FOR HARP AND PIANO	12 "	G Schirmer, Inc	1922
THREE POEMS BY MALLARMÉ soprano, harp, piano	9 "	Manuscript	1924
PENTACLE 2 harps	17 "	Manuscript	1928
SHORT STORIES IN MUSIC harp solo	23 "	Elkan Vogel Co	1934
SCINTILLATION harp solo	9 "	Elkan Vogel Co	1936
PANORAMA—Suite for Harp Solo 4 parts		Manuscript	1937

LAZARE SAMINSKY

Born near Odessa, Russia, in 1882, he was educated at the University of Petrograd where he specialized in mathematics. He studied music and composition at the Conservatory of Petrograd with Liadoff and Rimsky-Korsakoff. In 1920 he came to New York and soon after became a citizen of the United States. He is a member of the Executive Board of the League of Composers and of the American Society of Composers, Authors and Publishers. He has traveled extensively in the Caucasus and the Near East and has felt the strong influence of these countries in his own creative work. He has made a special study of Oriental folklore, Caucasian and Hebrew music. He is the author of *Music of Our Day* and *Music of the Ghetto and the Bible*, of several essays on the philosophy of mathematics, and many magazine articles on various musical subjects. He has been guest conductor with many of the major orchestras in America and in Europe, and has lectured and conducted concerts of contemporary composers.

The First, Second, Third, and Fourth symphonies have had performances by the St. Petersburg Imperial Opera Orchestra, the Amsterdam Concertgebouw, the New York Philharmonic, the Paris Colonne Orchestra, the New York Symphony, the Vienna Orchestra, and the Berlin Symphony "Ausonia" was performed at the Paris Exposition, and also in Florence and Cleveland. "Litanies of Women" was given in Vienna and Berlin with the State Opera Orchestras, Milan's La Scala Orchestra, at the American Festival in Rochester and the International Music Festival in Venice. "Jephtha's Daughter," "The Plague's Gagharda," "Songs of Three Queens," "Venice," "King Saul," and many other of his works have had numerous performances by leading choral and instrumental groups. "Pueblo, a Moon Rhapsody" a work commissioned in the League of Composers' American Series, had its première with the National Symphony Orchestra in Washington, D C. Several of these works have been broadcast by the Columbia Broadcasting System, the National Broadcasting Company, and over WOR.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
FIRST SYMPHONY—OF THE RIVERS	30 minutes	Manuscript	1914
SECOND SYMPHONY—OF THE SUMMITS	18 "	Maunce Sénart, Paris	1918
THIRD SYMPHONY—OF THE SEAS	20 "	Universal Edition, Vienna	1924
FOURTH SYMPHONY	27 "	Universal Edition, Vienna	1927
FIFTH SYMPHONY—CITY OF SOLOMON AND CHRIST with chorus	30 "	Manuscript	1932
AUSONIA—ITALIAN PAGES full orchestra	16 "	Maunce Sénart, Paris	1930
TO A NEW WORLD full orchestra	15 "	Manuscript	1932
THREE SHADOWS	10 "	Manuscript	1935
STILLED PAGEANT	8 "	Maunce Sénart, Paris	1937
PUEBLO, A MOON RHAPSODY	17 "	Manuscript	1936

LAZARE SAMINSKY (Continued)

CHAMBER ORCHESTRA	DURATION	PUBLISHER	DATE
LITANIES OF WOMEN mezzo soprano, 10 instruments	10 minutes	Maunce Sénart, Paris	1925
VENICE 10 instruments	4 "	Maunce Sénart, Paris	1927
EON HOURS 4 voices, 4 instruments	14 "	Manuscript	1935
SONGS OF THREE QUEENS soprano solo, chamber orchestra	10 "	Carl Fischer, Inc	1936
CHASSIDIC SUITE violin or cello, small orchestra	10 "	Carl Fischer, Inc	1937

CHORAL WORKS

THREE SACRED SONGS OF JEMMEN AND PALESTINE organ or orchestra accompaniment	10 minutes	Boston Music Co	1913
BY THE RIVERS OF BABYLON—PSALM 137 mixed chorus, soprano, baritone, four instruments	6 "	Carl Fischer, Inc	1926
KING SAUL—small cantata after Moussorgsky mixed chorus, tenor or alto, 3 instruments	6 "	Carl Fischer, Inc	1929
PSALM 93 chorus, solo soprano, clarinet, piano, 1 percussion	6 "	Manuscript	1933
NEWFOUNDLAND AIR chorus, piano	5 "	C C Birchard & Co	1935
DE PROFUNDIS chorus, tenor solo, organ	5 "	C C Birchard & Co	1936

CHAMBER MUSIC

THE DYING DAY—Seven Songs for Medium Voice	25 minutes	Universal Edition, Vienna	1914
HEBREW SONG CYCLE	9 "	Carl Fischer, Inc	1914
VISION, CONTE, DANCE piano	12 "	Maunce Sénart, Paris	1919
SIX SONGS OF THE RUSSIAN ORIENT piano or small orchestra accompaniment	20 "	Universal Edition, Vienna	1927
THREE PIANO PIECES	10 "	Manuscript	1934
CHASSIDIC SUITE violin or cello solo, piano or harp	10 "	Carl Fischer, Inc	1937

STAGE WORKS AND FILM MUSIC

THE VISION OF ARIEL—opera ballet, one act symphony orchestra	30 minutes	Manuscript	1915
LAMENT OF RACHEL—one act ballet symphony orchestra, small chorus	30 "	Maunce Sénart, Paris piano score for sale	1920
THE PLAGUE'S GAGLIARDA—opera ballet	30 "	Maunce Sénart, Paris piano score for sale	1924
JEPHTHA'S DAUGHTER—opera ballet, one act symphony orchestra, arranged as cantata	50 "	Maunce Sénart, Paris piano score for sale	1928
THREE ACT OPERA		Manuscript	1937

ROBERT L. SANDERS

Born in Chicago, Illinois, in 1906, he studied at Bush Conservatory, Chicago. Later he went to Rome to study with Respighi, Bustini, and Dobici. In Paris, De Lioncourt and Brand were his teachers. He received the fellowship of the American Academy in Rome.

He has been assistant conductor of the Chicago Civic Orchestra from 1933 to 1936, and conductor of the Chicago Conservatory Symphony Orchestra. While an instructor at Meadville Theological School, and also at the University of Chicago, he taught counterpoint. He is also an organist, a choir-master, lectures on hymnology and liturgical music, and has been joint editor of the *Unitarian Hymnal*.

His compositions have been performed by the Orchestra dell' Augusteo and also by several other musical societies in Rome "Scenes of Poverty and Toil" was given by the Chicago Symphony Orchestra and also in Rochester.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
TWO SONGS <i>lyric soprano</i>	10 minutes	Manuscript	1926
SUITE FOR LARGE ORCHESTRA <i>pianoforte obbligato</i>	20 "	Manuscript	1928
CONCERTO IN A MINOR <i>violin</i>	23 "	Manuscript	1935
SATURDAY NIGHT	5 "		1933
SCENES OF POVERTY AND TOIL	22 "	Manuscript <i>for hire</i>	1935
LITTLE SYMPHONY, IN G MAJOR	15 "	Manuscript	1937

CHORAL WORKS

PSALM XXIII <i>mixed voices, a cappella</i>	7 minutes	Manuscript	1928
RECESSIONAL <i>mixed voices, organ</i>	5 "		1933

CHAMBER MUSIC

TRIO IN C [#] MINOR <i>piano, violin, cello</i>	25 minutes	Manuscript	1926
SONATA IN C MAJOR <i>piano, violin</i>	22 "	Manuscript	1928
QUARTET IN A MINOR <i>2 violins, viola, cello</i>	32 "	Manuscript	1929
SONATA IN G MINOR (in one movement) <i>cello, piano</i>	12 "	Manuscript	1932

ERNEST SCHELLING

Born in Belvedere, New Jersey, in 1876, he made his first public appearance at the Philadelphia Academy of Music at the age of four and was hailed at once as a musical prodigy. Two years later he went to Paris to study with Mathias. Among his other teachers were Moszkowski, Huber, Leschetzky, and Barth; in his later years he worked with Paderewski.

He began touring in America and in Europe, giving recitals and making appearances with the major orchestras very early in his career, which however, was interrupted by the war. He entered the war college, taking intensive training at the officers' camp and later was detailed to France. At the close of the war he had been promoted to the office of major in the army. He then proceeded to organize the children's and junior orchestral concerts with the New York Philharmonic Orchestra, which he has conducted for many years. He has also been guest conductor of many of the orchestras in the United States and in Europe. Since 1935 he has been conductor of the Baltimore Symphony Orchestra.

"Impressions from an Artist's Life," the "Concerto for Violin and Piano," and "A Victory Ball" (to the text of Noyes' poem and written as a satire against war, shortly after he returned) have been presented many times with the orchestras in the United States as well as in Europe. "Morocco," based on impressions which he received during a trip through the desert, has been heard in New York, Philadelphia, and Chicago. "A Victory Ball" has been recorded by Victor and "Nocturne" by Gramophone.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
IMPRESSIONS FROM AN ARTIST'S LIFE piano	40 minutes	F E C Leuckart, Leipzig Carl Fischer, Inc	1913
CONCERTO FOR VIOLIN AND PIANO	20 "	F E C Leuckart, Leipzig Carl Fischer, Inc	1916
A VICTORY BALL	13 "	F E C. Leuckart, Leipzig Carl Fischer, Inc.	1923
MOROCCO—symphonic tableau	22 "	Carl Fischer, Inc.	1927
CHAMBER MUSIC			
DIVERTIMENTO FOR STRINGS WITH PIANO OBBLICATO	30 minutes	F E C Leuckart, Leipzig Carl Fischer, Inc.	1925

JOSEPH SCHILLINGER

Born in Kharkov, Russia, in 1895, he graduated in 1918 from the St. Petersburg Imperial Conservatory of Music, where he studied composition and conducting. He directed the United Students Symphony Orchestra in Kharkov from 1918 to 1920, and the Ukraine Symphony Orchestra from 1920 to 1921. In Leningrad from 1925 to 1928 he was one of the composers for the State Academic Theatre of Drama. He was also at the State Institute of History of Arts, from 1926 to 1928. For four years he directed the music department of the Ukraine board of education from 1918 to 1922, and was also consultant in the music department of the Moscow and Leningrad boards of education. From 1926 to 1928 he was vice-president of the International Society for Modern Music at Leningrad. In the Ukraine he was Dean at the State Academy of Music, and professor at the State Institute of Musical Education and the State Music Technicum.

He has lectured at the New School for Social Research, New York University, the American Institute of the City of New York, and at other educational institutions. At Teachers' College of Columbia University, he taught fine arts, music, and mathematics. One of his major works *Mathematical Basis of the Arts*, emphasizes the theory and the technique of all art forms. The Russian Government commissioned him to write a "Symphonic Rhapsody" to celebrate the first decade of the U.S.S.R. in Moscow. This work was later played in Leningrad and in Philadelphia. His orchestral and chamber works have been heard in Leningrad and Koenigsberg, also in New York City, Cleveland, and other cities of the United States. Many of his works have been broadcast in Europe and in America.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
MARCH OF THE ORIENT		4 minutes	Manuscript for hire	1921
SYMPHONIC RHAPSODY		20 "	Manuscript for hire	1927
piano solo				
FIRST AIRPHONIC SUITE		8 "	Manuscript for hire	1929
solo Ether-Wave Theremin				
NORTH RUSSIAN SYMPHONY		11 "	Manuscript for hire	1931
accordion				
CHAMBER MUSIC				
SONATA FOR VIOLIN AND PIANO		15 minutes	Manuscript	1922
EXCENTRIADE—suite		8 "	Published	1924
piano				
STAGE WORKS AND FILM MUSIC				
MERRY GHOST (Japanese Suite)		15 minutes	Manuscript for hire	1926
2 male voices, 5 instruments				
THE PEOPLE AND THE PROPHET, BALLET		35 "	Manuscript	1931
piano				
MUSIC TO "PROFITABLE JOB"		40 "	Manuscript	1926
10 instruments				

WILLIAM HOWARD SCHUMAN

Born in New York City in 1910, he attended the public schools and graduated from Columbia University with the degrees of Bachelor of Science and Master of Arts. He was a pupil of Persin in harmony and of Haubiel in counterpoint and also studied with Harris. He attended the Mozarteum Academy in Salzburg, Austria.

He is particularly interested in progressive education in relation to problems of art. During the summer of 1936 he was a member of the faculty of Columbia University. At present he is a member of the faculty of Sarah Lawrence College.

"Symphony No. 1" was given in New York City and in Pueblo, Colorado. The choral works have been played in New York, also in Salzburg

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
PRELUDE AND FUGUE	15 minutes	Manuscript	1937
SYMPHONY No 2		Manuscript	1937

CHAMBER ORCHESTRA

SYMPHONY No 1 18 instruments	30 minutes	Manuscript	1935
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CHORAL WORKS

FOUR CHORALE CANONS <i>a cappella, mixed voices</i>	6 minutes	Manuscript	1933
PRELUDE FOR VOICES <i>a cappella, mixed voices</i>	7 "	Manuscript	1936
PIONEERS! <i>a cappella, mixed voices</i>	8 "	J & W Chester	1937
CHORAL ETUDE <i>a cappella, mixed voices</i>	3½ "	Manuscript	1937

CHAMBER MUSIC

CANON AND FUGUE <i>violin, cello, piano</i>	8 minutes	Manuscript	1934
STRING QUARTET No I	30 "	Manuscript	1936
STRING QUARTET No II	16 "	Manuscript	1937

STAGE WORKS AND FILM MUSIC

CHOREOGRAPHIC POEM 7 instruments	8 minutes	Manuscript	1934
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ROGER SESSIONS

Born in Brooklyn, New York, in 1896 of New England ancestry, he began his musical career by composing at the age of twelve. He studied music at Harvard University and graduated in 1915. Later he studied under Horatio Parker at Yale University and with Ernest Bloch in Cleveland and New York. In 1917 he joined the faculty of Smith College and taught music there until 1921 when he went to the Cleveland Institute of Music as Head of the Theory Department.

The years from 1925 to 1933 he spent in Europe, living in Florence, Rome, and Berlin. He received the Guggenheim Fellowship for 1926 and 1927, the Fellowship from the American Academy in Rome for 1928 to 1931, and the Carnegie Fellowship for 1931-32. Since his return to America in 1933 he has taught composition in New York as well as in various educational institutions, including the University of California Summer School and Princeton University, where he now holds the position of Assistant Professor of Music. In 1928 in cooperation with Aaron Copland he organized the Copland-Sessions Concerts. In 1933 he served as a member of the Jury of the International Society for Contemporary Music and joined the Executive Board of the League of Composers. Since 1934 he has been President of the United States Section of the I S C M.

His Suite from "The Black Maskers" has been performed by the Boston, Cincinnati, Philadelphia, and Los Angeles Symphony orchestras, and in many other cities of America, also in London. The "Symphony No. 1" was presented by the Boston and Philadelphia orchestras as well as in Berlin and at the Geneva Festival of the I S C M. The "Sonata for Piano" was chosen for the Oxford Festival of the I S C M and the festivals of American Music in Bad Homburg and at Yaddo, Saratoga. There were several performances in other cities in Europe and America and it was broadcast in London. The "String Quartet No. 1" was first presented at the Library of Congress Festival and later at the Pan American Chamber Music Festival at Mexico City and in New York. There have been numerous performances in America and in Europe of his other works for chamber music. The League of Composers commissioned him to write an orchestral work in the American Composers Series.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SUITE FROM "THE BLACK MASKERS"	22 minutes	Cos Cob Press	1928
SYMPHONY No. 1	23 "	Cos Cob Press	1927
CONCERTO FOR VIOLIN	29 "	Edgar Stillman Kelley Society	1935
SYMPHONY No. 2	30 "	Manuscript	1937
THREE DIRGES FOR ORCHESTRA		Manuscript	
SYMPHONY No. 3		Manuscript	

ROGER SESSIONS (Continued)

CHAMBER MUSIC	DURATION	PUBLISHER	DATE
THREE CHORALE PRELUDES FOR ORGAN	15 minutes	Cos Cob Press	1926
SONATA FOR PIANO	16 "	Schott	1930
ON THE BEACH AT FONTANA (James Joyce) <i>soprano</i>	5 "	The Joyce Book— Sylvan Press, Oxford	1931
STRING QUARTET No 1	30 "	Manuscript	1936

STAGE WORKS AND FILM MUSIC

INCIDENTAL MUSIC FOR "THE BLACK MASKERS" OF ANDREYEV 30 instruments	2 hours	Manuscript	1923
SONG FROM "THE BLACK MASKERS" winds, strings, piano	5 minutes	Manuscript	1923

ARTHUR SHEPHERD

Born in Paris, Idaho, in 1880, he graduated from the New England Conservatory of Music, and studied with Haessel, Goetschius, Elson, and Chadwick. He received the Juilliard School Publication and the Society for Publication of American Music awards. He also won the first Paderewski Prize. Three times the National Federation of Music Clubs prizes for a choral work, a piano sonata, and a song were awarded to him. In 1937 he was given the honorary degree of Doctor of Music from Western Reserve University.

He taught at the New England Conservatory of Music, and also in Salt Lake City. He conducted the St. Cecilia Society in Boston, and was bandmaster of the United States Field Artillery in France. As assistant conductor of the Cleveland Orchestra, he also conducted the children's concerts and was program annotator. At Cleveland College he has lectured on music and is now head of the music division of Western Reserve University and music critic for the Cleveland Press.

"Overture to a Drama," "Horizons," "Ouverture Joyeuse," "Choreographic Suite," and "Fantasy for Piano and Orchestra" have been heard with the symphonic orchestras in New York City, Cleveland, Boston, Philadelphia, Prague, Paris, Warsaw, and other cities. Many of his works have been broadcast by CBS and NBC over a coast-to-coast network. The League of Composers commissioned him to write a string quartet in the American Composers Series.

ARTHUR SHEPHERD (Continued)

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
OVERTURE TO A DRAMA	17 minutes	C C Birchard & Co	1919
HORIZONS—symphony	43 "	C C Birchard & Co	1927
CHOREOGRAPHIC SUITE	28 "	Manuscript	1931
OVERTURE JOYEUSE	15 "	Manuscript	
THE FESTIVAL OF YOUTH—overture	16 "	Manuscript	
FANTASY FOR PIANO AND ORCHESTRA	18 "	Manuscript	

CHORAL WORKS

THE LORD HATH BROUGHT AGAIN Zion—motet <i>mixed voices, baritone solo</i>		Oliver Ditson Co	1908
SONG OF THE SEA WIND <i>women's voices</i>		A P Schmidt Co	1915
HE CAME ALL SO STILL <i>women's voices</i>		A P Schmidt Co	1915
BALLAD OF TREES AND THE MASTER <i>mixed chorus, a cappella</i>		C C Birchard & Co	
O JESUS WHO ART GONE BEFORE— anthem		Boston Music Co	
DECK THYSELF MY SOUL—response <i>mixed voices with organ</i>		Boston Music Co	
SONG OF THE PILGRIMS <i>mixed chorus, tenor solo, orchestra</i>	28 minutes	Manuscript	1934
INVITATION TO THE DANCE (Sidonius Apollinarius) <i>mixed voices with pianoforte, 4 hands or orchestra</i>	12 "	Manuscript	1937

CHAMBER MUSIC

SONATA NO 1 FOR PIANO	20 minutes	Boston Music Co	1912
SONATA FOR VIOLIN AND PIANO	24 "	M Sénart, Paris	1914
SONATA NO 2 FOR PIANO	14 "	Oxford University Press	1929
QUARTET FOR STRINGS NO 1 IN E MINOR		SP AM G Schirmer, Inc	
QUARTET FOR STRINGS NO 2 IN D MAJOR	15 "	Manuscript	1936
TRIPTYCH <i>high voice, string quartet</i>	17 "	SP AM G Schirmer, Inc	

HARRINGTON SHORTALL

Born in Chicago, Illinois, in 1895, he was educated in the public and private schools of Chicago. He attended the Thacher School in Ojai, California, and Harvard University. During the World War he was an ensign in the army. He studied in Paris for one year with Boulanger. In recent years he has taught music in Chicago.

His "Choral Memorial" won the Westminster Choir School Award in 1936, and was broadcast. Other compositions have been performed by many string-quartet societies in the United States

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONIA BREVIS	13 minutes	Manuscript	1933
SYMPHONY		Manuscript	1937
CHORAL WORKS			
CHORAL MEMORIAL <i>a cappella, mixed voices</i>	11 minutes	Manuscript	1935
CHAMBER MUSIC			
SONG CYCLE <i>2 violins, cello, viola, mezzo-soprano</i>	20 minutes	Manuscript	1930
OPUS FOR STRING QUARTET	27 "	Manuscript	1931
FANTASIA FOR STRING QUARTET	12 "	Manuscript	1936
TEN-MINUTE TRIO <i>violin, viola, cello</i>	10 "	Manuscript	1937
RECITORNELLI <i>flute, violin, bass voice</i>	8 "	Manuscript	1936

ELIE SIEGMEISTER

Born in New York City in 1909, he studied piano with Wolfsohn and Friedberger, harmony, composition, and counterpoint with Bingham, Riegger, and Boulanger, fugue with Wagenaar, and conducting with Stoessel. He was awarded a fellowship at the Juilliard School and received a Bachelor of Arts degree from Columbia College in 1927.

He has taught history of music at Brooklyn College, and lectured at the Roerich Museum and other institutes, he has also conducted the Manhattan Chorus.

His works have been given numerous performances by various musical organizations, and also have been broadcast over WEVD

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
RHAPSODY FOR ORCHESTRA	12 minutes	Manuscript	1937
MAY DAY	11 "	Manuscript	1933

CHAMBER ORCHESTRA

DANCE TRILOGY 7 instruments	15 minutes	Manuscript	1937
MAY DAY 24 instruments	11 "	Manuscript	1933

CHORAL WORKS

SING ABOUT FREEDOM mixed voices, a cappella	3 minutes	Manuscript	1936
BIOGRAPHY mixed voices, a cappella	3 "	Manuscript	1935
WE WANT THE WORLD mixed voices, a cappella	3 "	Manuscript	1933
ARRANGEMENTS OF THREE NEGRO FOLK SONGS mixed voices, a cappella	9 "	Manuscript	1937

CHAMBER MUSIC

STRING QUARTET	18 minutes	Manuscript	1936
QUINTET FOR WINDS	10 "	Manuscript	1932
THEME AND VARIATIONS FOR PIANO	10 "	Manuscript	1932
VIOLIN AND PIANO SONATA	18 "	Manuscript	1931

STAGE WORKS AND FILM MUSIC

HIP-HIP HOORAY FOR NRA—operetta 4 soloists, chorus, chamber orchestra	30 minutes	Manuscript	1933
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CHARLES SANFORD SKILTON

Born in Northampton, Massachusetts, in 1868, he is of New England ancestry. His only early musical training was in the public schools, but his sister's piano teacher and her playing were a stimulus throughout his youth. Although he had no instruction in music he often imagined he would compose and during his junior year at college he wrote his first serious work to the poem "The Burial of Moses"

In 1889 he graduated from Yale University with literary honors and that year composed the Choral Odes to the performance of *Electra* given in Greek by Smith College. He went to Germany to continue his musical studies in 1891 and studied with Bargiel, Boise, and Heintz. In 1893 he returned to America and became Director of Music at Salem College, Winston, where he stayed for three years. He won first prize for a women's chorus and a song at the Kansas Federation of Music Clubs, also for a violin sonata. From 1897 to 1903 he was Director of Music at the State Normal School in Trenton, New Jersey. Following this he was appointed to the position of Professor of Music at the State University in Lawrence, Kansas; he also served as Dean of the School of Fine Arts. As Haskell Institute, the Government Indian School, was near the university he became interested in their tribal melodies, which he then developed into orchestral suites, operas, and short instrumental pieces. These compositions have been widely played in foreign countries as well as in America and broadcast by the NBC, Columbia, and the Ford Hour. Among the orchestras which have performed his works are the New York Philharmonic, the Los Angeles, the National Symphony, Kansas City. Many of his choral and chamber works have been played frequently. He has had works recorded by the Columbia, Victor, Edison companies, and Pathé Frères

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
TWO INDIAN DANCES—DEER DANCE, WAR DANCE	8 minutes	Carl Fischer, Inc.	1915
SUITE PRIMEVAL	20 "	Carl Fischer, Inc.	1920
OVERTURE IN E MAJOR cello	8 "	Manuscript	1934
AMERICAN INDIAN FANTASIE cello		Manuscript	1932
CHAMBER ORCHESTRA			
TWO INDIAN DANCES 10 instruments	8 minutes	Carl Fischer, Inc.	1915
SIOUX FLUTE SERENADE	4 "	Carl Fischer, Inc.	1920
EAST AND WEST—suite	15 "	Manuscript	1921

CHARLES SANFORD SKILTON (Continued)

CHORAL WORKS	DURATION	PUBLISHER	DATE
THE WITCH'S DAUGHTER—cantata soprano, bantone, chorus with orchestra	33 minutes	Carl Fischer, Inc vocal score	1918
THE GUARDIAN ANGEL—oratorio 5 solo voices, chorus, children's chorus, organ and orchestra	1 ½ hours	J Fischer & Bro vocal score	1925
SONG FOLIO—FROM FOREST AND STREAM 12 songs for treble voices, 3 parts	30 minutes	Carl Fischer, Inc	1930
MIDNIGHT women's voices, 4 parts	5 "	A P Schmidt Co.	
THE FOUNTAIN women's voices, 4 parts	4 "	A P Schmidt Co	
TICONDEROGA—cantata male chorus, orchestra	40 "	Manuscript	1933

CHAMBER MUSIC

SONATINA FOR VIOLIN AND PIANO	15 minutes	Ogren & Uhe	1923
AMERICAN INDIAN FANTASIE for organ	10 "	J Fischer & Bro	1926
TWO INDIAN DANCES string quartet	8 "	Published	

STAGE WORKS AND FILM MUSIC

MUSIC TO "ELECTRA" (Sophocles) acting cast, women's chorus, chamber orchestra, 1 stage set	2 hours	A P Schmidt Co	1918
KALOPIN—Indian opera in 3 acts two stage sets	2 ½ "	Manuscript	1927
THE SUN BRIDE—Indian opera in one act one stage set	1 ¼ "	Manuscript	1930
MUSIC TO "MARY ROSE" (Barne)	2 ½ "	Manuscript	1933
THE DAY OF GAYOMAIR—opera with prologue and two scenes Drop curtain, 2 stage sets	2 ½ "	Manuscript	1936

DAVID STANLEY SMITH

Born in Toledo, Ohio, in 1877, the son of musical parents, he graduated in 1900 as Bachelor of Arts from Yale University and took his degree of Bachelor of Music in 1903. He studied with Parker at the Yale School of Music and later went to Europe to continue his musical education. In 1903 he was appointed instructor at the Yale School of Music, in 1909 became assistant professor and in 1916 full professor. He succeeded Parker as dean of the Yale School of Music, and Battell Professor of Music in 1920 and has held this office for many years. He has also conducted the New Haven Symphony and the Horatio Parker Choir and has been guest conductor with the New York Philharmonic Orchestra, the Boston, Cleveland, and Detroit Symphony orchestras.

Four times he has received the Music Award for the Society for the Publication of American Music. He is a Fellow of the American Guild of Organists and Associate Fellow of Berkeley College, Yale, and a member of the National Institute of Arts and Letters. He received the honorary degree of Bachelor of Music from Northwestern University and from the Cincinnati Conservatory.

His choral work "Rhapsody of St. Bernard" for chorus, soli, and orchestra was first presented at the Chicago North Shore Festival. His symphonies, "Fête Galante," "Impressions," "Cathedral Prelude," "1929—A Satire," and other works have had many performances by the major orchestras in this country. Other works have been given at the Chicago, Norfolk, and Pittsfield festivals as well as at the National Music Teachers' Convention. The performances of his chamber works are too numerous to list.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
IMPRESSIONS—suite, OPUS 40	15 minutes	Manuscript	1916
SYMPHONY No 2, D MAJOR, OPUS 42	30 "	Manuscript	1917
FÊTE GALANTE, OPUS 48 flute, orchestra	11 "	Manuscript	1920
CATHEDRAL PRELUDE, OPUS 54 organ, orchestra	15 "	Manuscript	1926
SYMPHONY No 3, C MINOR, OPUS 60	30 "	Manuscript	1928
EPIC POEM, OPUS 55	15 "	Manuscript	1926
1929—A SATIRE, OPUS 66, No 1	15 "	Manuscript	1932
RONDO APPASSIONATO, OPUS 73 violin, orchestra	15 "	Manuscript	1935
TOMORROW—an overture, OPUS 66, No 2	12 "	Manuscript	1933
SYMPHONY No 4, OPUS 78	35 "	Manuscript	1937
CHAMBER ORCHESTRA			
FLOWERS—4 pieces, OPUS 52 10 instruments	15 minutes	Manuscript	1924
SINFONETTA string orchestra	12 "	Manuscript	1931
SONATINA junior string orchestra	10 "	Manuscript	1932

DAVID STANLEY SMITH (Continued)

CHORAL WORKS	DURATION	PUBLISHER	DATE
RHAPSODY OF ST BERNARD, OPUS 38 <i>mixed chorus, soli, orchestra</i>	1 ¼ hours	G Schirmer, Inc	1915
VISION OF ISAIAH, OPUS 58—symphonic poem <i>soprano, tenor, chorus, orchestra</i>	20 minutes	Manuscript	1927
CHAMBER MUSIC			
SONATA PASTORALE, OPUS 43 <i>oboe, piano</i>	15 minutes	S P A M	1918
SONATA, OPUS 51 <i>violin, piano</i>	25 "	S P A M	1921
SONATA, OPUS 69 <i>violoncello, piano</i>	20 "	G Schirmer, Inc	1928
SONATA, OPUS 72 <i>viola, piano</i>	15 "	Manuscript	1934
QUINTET, OPUS 56 <i>piano, string quartet</i>	20 "	Oxford University Press	1927
STRING QUARTET, C MAJOR, OPUS 46 (Gregorian)	18 "	S P A M	1921
SONATA, A FLAT, OPUS 61 <i>piano</i>	20 "	Manuscript	1929
STRING QUARTET, E FLAT, OPUS 57	25 "	Oxford University Press	1927
STRING QUARTET, C MAJOR, OPUS 71	30 "	S P A M	1934
STRING QUARTET, A MAJOR, OPUS 77 (one movement)	18 "	Manuscript	1936
STRING SEXTET, D MINOR, OPUS 63 <i>2 violins, 2 violas, 2 violoncellos</i>	25 "	Manuscript	1931
SCENES FROM TRAGEDY, OPUS 67 <i>violin, piano</i>	10 "	Manuscript	1934
THREE LYRIC POEMS, OPUS 64 <i>violin, piano</i>	12 "	Manuscript	1931
SONGS OF THREE AGES—song cycle <i>soprano, piano</i>	12 "	Manuscript	1936
STAGE WORKS AND FILM MUSIC			
MERRYMOUNT—an American opera <i>full operatic equipment, orchestra</i>	2 hours	Manuscript	1914

LEO SOWERBY

Born in Grand Rapids, Michigan, in 1895, he was educated in Chicago, and graduated from the American Conservatory in Chicago. The degree of Doctor of Music was conferred upon him by Rochester University. Among his teachers were Lampert, Anderson, and Grainger. In 1917 he joined the army, was appointed Bandmaster, and served in America, England, and France. He has the distinction of being the first composer to receive a fellowship from the American Academy in Rome and was the recipient of the Eastman School Publication and the Society for the Publication of American Music awards. He is on the faculty of the American Conservatory in Chicago teaching composition and orchestration, and also holds the positions of organist and choirmaster at the St. James Episcopal Church. He is a member of the American Institute of Arts and Letters and is an honorary member of the American Bandmasters' Association.

Owing to his interest in both church music and "classical jazz" he has called himself a musical Dr. Jekyll and Mr. Hyde, some of his works are based on church hymns and others he has written for performance by Whiteman's band. In the former group is the "Medieval Poem" based on a hymn from the liturgy of St. James.

He was recently commissioned by the CBS to write a work for radio to be broadcast in 1938. His orchestral works have had many performances by the symphonic orchestras in America and in Europe, including the "Concerto for Pianoforte," "Money Musk," "King Estmere," and most of the concertos and symphonies. Several chamber works have been played at the Elizabeth Coolidge Festivals. "Irish Washerwoman" for full orchestra has been recorded by Victor.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
COMES AUTUMN TIME—overture	5 minutes	Boston Music Co	1916
IRISH WASHERWOMAN	2 "	Boston Music Co	1916
MONEY MUSK	3 "	C C Birchard & Co	1924
SUITE FROM THE NORTHLAND	20 "	Boston Music Co	1923
MEDIEVAL POEM organ	16 "	Eastman School Publication	1926
SET OF FOUR	18 "	C C Birchard & Co	1917
SYMPHONY No. 2		Manuscript	1927
PRAIRIE—symphonic poem	17 "	C C Birchard & Co	1929
KING ESTMERE—ballad two solo pianofortes with orchestra	17 "	Manuscript	1922
CONCERTO FOR PIANO AND ORCHESTRA No. 1 IN F	30 "	Manuscript	1919
PASSACAGLIA, INTERLUDE AND FUGUE	18 "	Manuscript	1931
CONCERTO FOR PIANO AND ORCHESTRA No. 2 IN E	16 "	Manuscript	1932
CONCERTO FOR VIOLONCELLO AND ORCHESTRA IN E MINOR	30 "	Manuscript	1933
CONCERTO FOR ORGAN AND ORCHESTRA IN C	29 "	Manuscript	1937

LEO SOWERBY (Continued)

CHAMBER ORCHESTRA	DURATION	PUBLISHER	DATE
SINFONIETTA FOR STRING ORCHESTRA	18 minutes	Manuscript	1934

CHORAL WORKS

VISION OF SIR LAUNFAL <i>mixed voices, 3 solo parts</i>	35 minutes	C C Birchard & Co	1926
GREAT IS THE LORD—cantata <i>mixed voices, organ</i>	12 “	H W Gray Co	1934
TE DEUM IN D MINOR <i>mixed voices, organ</i>	8 “	H T Fitzsimons Co.	1936

CHAMBER MUSIC

SUITE FOR VIOLIN AND PIANO	18 minutes	Boston Music Co.	1916
SERENADE FOR STRING QUARTET	8 “	S P A M G Schirmer, Inc	1916
SONATA FOR VIOLIN AND PIANO	27 “	Universal Edition, Vienna	1922
POP GOES THE WEASEL <i>flute, oboe, clarinet, bassoon, horn</i>	5 “	H T Fitzsimons Co	1927
STRING QUARTET No 1 IN D MINOR	25 “	Manuscript	
SONATA FOR VIOLONCELLO AND PIANO		Manuscript	
SYMPHONY FOR ORGAN	35 “	Oxford University Press	1930
RHAPSODY FOR CHAMBER ORCHESTRA	12 “	Manuscript	1923
QUINTET FOR FLUTE, OBOE, CLARINET, BASSOON, HORN	15 “	S P A M.	1916
STRING QUARTET No 2 IN G MINOR	28 “	Manuscript	1935
SUITE FOR ORGAN	35 “	Oxford University Press	1933

TIMOTHY MATHER SPELMAN

Born in Brooklyn, New York, in 1891, he won the Harvard Naumburg Fellowship in music, and then went to Munich to study.

When he returned to the United States, he gave many lecture recitals on the development and history of opera, playing and singing selections

He has written four operas and three ballets "Saints' Days" has been given by the Boston Symphony Orchestra and also in Paris and Rome, and has been broadcast His "Symphony in G minor" and "Litany of the Middle Ages" were presented in Rochester and in Paris by several well-known orchestras.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
CHRIST AND THE BLIND MAN— symphonic poem		15 minutes	H W Gray Co	1918
BARBARESQUES—suite		20 "	J & W. Chester, London	1923
SAINTS' DAYS—symphonic suite		28 "	J & W Chester, London	1925
SYMPHONY IN G MINOR		28 "	Manuscript for hire	1935
DAWN IN THE WOODS—symphonic poem solo violin		12 "	Manuscript for hire	1937
CHAMBER ORCHESTRA				
ECLOGUE 10 instruments		11 minutes	Manuscript for hire	1926
CHORAL WORKS				
LITANY OF THE MIDDLE AGES soprano solo, women's chorus, orchestra		15 minutes	J & W Chester, London	1928
PERVIGILUM VENERIS soprano and bantone soli, chorus, orchestra		40 "	J & W Chester, London	1929
CHAMBER MUSIC				
BARBARESQUES suite for piano		28 minutes	J & W. Chester, London	1922
FIVE WHIMSICAL SERENADES string quartet or piano suite		12 "	J & W. Chester, London	1924
LE PAVILLON SUR L'EAU 5 instruments		10 "	J & W. Chester, London	1925
PIANO SONATA D MINOR		23 "	J & W Chester, London	1929
STAGE WORKS AND FILM MUSIC				
LA MAGNIFICA—1 act drama one set, orchestra		1 hour	J & W Chester, London	1920
THE SEA ROVERS—3 act opera four sets, orchestra		2½ hours	Manuscript for hire	1928
BABAKAN—fantastic comedy in 1 act one set, orchestra		1 hour	Manuscript for hire	1935

WILLY STAHL

Born in New York City in 1896, he graduated in 1913 from the Vienna Conservatory of Music, where he studied violin, piano, and composition.

He has played the violin with the New York, St. Paul, and Russian Symphony orchestras. In 1921 he became interested in commercial theatre work and for five years was director at the Rialto Theatre, New York City. Until 1929 he held a similar position in various other theatres in the United States. At present he teaches orchestration and composition at the Pacific Institute in Hollywood, California, and is also engaged by various moving-picture companies.

His orchestral composition "Dead Forest—Tone Poem" has been presented by the National Symphony Orchestra, New York City. In 1936 he won honorable mention in the National Broadcasting Company music awards for his "String Quartet," which was broadcast.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
NIAGARA FALLS—symphonic tone poem	10 minutes	Manuscript	1927
CONTINENTAL DIVIDE—tone poem	30 "	Manuscript	1922
DEAD FOREST—tone poem	20 "	Manuscript	1932
SYMPHONY No. 1	32 "	Manuscript	1934
SYMPHONIC TRIO (triple concerto)	20 "	Manuscript	1936

CHAMBER ORCHESTRA

PERFUME SUITE small orchestra	7 minutes	Manuscript	1928
A PIECE FOR STRINGS AND HARP	5 "	Manuscript	1936

CHAMBER MUSIC

FOUR STRING QUARTETS	30 minutes each	Manuscript	1937
STRING TRIO violin, viola, cello	10 minutes	Manuscript	1936
TWO TRIOS violin, cello, piano	20 minutes each	Manuscript	1936

STAGE WORKS AND FILM MUSIC

FANTASTIC PATROL (film)	10 minutes	G. Schirmer, Inc.	1923
THELMA (film)	10 "	Robins Engle	1924

LEON STEIN

Born in Chicago, Illinois, in 1910, he studied the violin with Butler at the American Conservatory, and composition and orchestration with Becker, Jones, Sowerby, and La Violette. In 1931 he received the degree of Bachelor of Music from the De Paul University School of Music, and in 1935 a Master of Music degree. He was a member of the Chicago Civic Orchestra Conducting Class for several years, studying conducting with Lange and score analysis with Gunn.

Since 1931 he has been a member of the faculty of De Paul University School of Music, teaching violin and theory. He has conducted the De Paul Chamber Orchestra and appeared as guest conductor with other orchestras. He has done extensive work in connection with the Workmen's Circle organization of Chicago, and has lectured on Jewish folk music, also on contemporary music.

Some of his works have been performed at the De Paul University School of Music and by the Illinois Symphony Orchestra.

COMPOSITIONS

ORCHESTRAL WORKS

	DURATION	PUBLISHER	DATE
PRELUDE, FUGUE AND FINALE	35 minutes	Manuscript	1936
FANTASIE	12 "	Manuscript	1936
SUITE HEBRAIC	40 "	Manuscript	1933

CHORAL WORKS

LIEDERKRANZ OF JEWISH FOLKSONGS children's chorus, piano	6 minutes	Manuscript	1936
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CHAMBER MUSIC

SONATINA FOR TWO VIOLINS	14 minutes	De Paul University Press	1937
QUINTET FOR WINDS flute, oboe, clarinet, horn, bassoon	20 "	Manuscript	1937
STRING QUARTET NO. 1	25 "	Manuscript	1934
STRING QUARTET NO. 2	23 "	Manuscript	1935
TRIO PASTORALE	20 "	Manuscript	1932
SUITE FOR STRING QUARTET	15 "	Manuscript	1930
SONATA FOR VIOLIN AND PIANO	25 "	Manuscript	1932

ALEXANDER LANG STEINERT

Born in Boston, Massachusetts, in 1900, he graduated in 1922 with magna cum laude in music from Harvard University. He then went to the Paris Conservatory and was a pupil of Loeffler, Gedalge, Koechlin, and D'Indy. In 1927 he won the American Prix de Rome and studied three years at the American Academy in Rome.

He has appeared with the Boston Symphony Orchestra as piano soloist, and has been a conductor for opera and musical comedies in many cities of the United States. He conducted modern chamber opera at the inauguration of the Fine Arts Center in Colorado Springs.

Many of his works have been performed by the Rochester, Boston, and St. Louis Symphony orchestras, as well as in Rome.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
NUIT MÉRIDIONALE		12 minutes	Manuscript	1926
LEGGENDA SINFONICA		15 "	Universal Edition, Vienna	1931
THREE POEMS BY SHELLEY soprano solo		7 "	Elkan Vogel Co for hire	1932
CONCERTO SINFONICA piano solo		14 "	Associated Music Publishers for hire	1934
CHORAL WORKS				
HYMN TO DIANA mixed voices, a cappella		4 minutes	Manuscript	1928
CHAMBER MUSIC				
SONATA violin, piano		15 minutes	Universal Edition, Vienna	1925
TRIO violin, cello, piano		16 "	Universal Edition, Vienna	1927
SONATA piano solo		10 "	Universal Edition, Vienna	1929

WILLIAM GRANT STILL

Afro-American, he was born in Woodville, Mississippi, in 1895. He was educated in Little Rock, Arkansas, and later at Wilberforce University and Oberlin College. His father, who had been an instructor in various colleges, died when he was an infant, and his mother, who had also taught in secondary schools, had a great influence upon him throughout his school and college years. Following the period he spent at Oberlin he entered the New England Conservatory of Music under George W. Chadwick.

In 1918 his musical education was interrupted, as he enlisted in the United States Navy and spent an entire year in service. Several years later he returned to his musical studies under Edgar Varese, and in 1934 won a Guggenheim Fellowship which was renewed for a second year. These two years were most productive in his creative work, he wrote four large orchestral works, a three-act opera, as well as piano pieces and arrangements of Negro spirituals. Since 1935 he has spent several years with the Columbia network and WOR arranging and directing programs. He has also worked in the Warner Brothers Studio in Hollywood with music for films. He has in work an opera to a libretto by Langston Hughes, the Negro poet.

In recent years Still has incorporated into major works some of his earlier compositions, and has discarded his ultramodern vein of works written ten to fifteen years ago, in favor of a more racial and personal expression. "Africa," a symphonic poem in three parts (Land of Peace, Land of Romance, and Land of Superstition) has been revised at least six times. It has been played frequently in the United States. The "Afro-American Symphony" was sponsored by Stokowski and the Philadelphia Orchestra in their transcontinental tour, and performed by the Chicago Symphony and the New York Philharmonic orchestras, and has had performances in Europe. It was also broadcast over BBC. "Kaintuck'," which was commissioned by the League of Composers, has been performed by the Cincinnati Symphony Orchestra, the Rochester Philharmonic and other orchestras and broadcast over NBC. "La Guablesse" has been presented with stage in Rochester and Chicago. Other works performed in various cities and broadcasts are "Deserted Plantation," "Ebon Chronicle," (commissioned by Paul Whiteman), and "Lenox Avenue" was specially commissioned for radio by Columbia Broadcasting System in their first American Composers Series.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
DARKER AMERICA	17 minutes	Manuscript	1924
FROM THE JOURNAL OF A WANDERER	20 "	Manuscript	1925
PURITAN EPIC	20 "	Manuscript	1928
AFRICA	30 "	Manuscript	1930
AFRO-AMERICAN SYMPHONY	28 "	J. Fischer & Bro	1931
KAINTUCK' piano, orchestra	17 "	Manuscript	1935

WILLIAM GRANT STILL (Continued)

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
DISMAL SWAMP	15 minutes	New Music	1936
* A DESERTED PLANTATION—suite		Manuscript	1933
* EBON CHRONICLE—poem for orchestra		Manuscript	1934
* THE BLACK MAN DANCES—suite		Manuscript	1935
* BEYOND TOMORROW—poem for orchestra		Manuscript	1936

CHAMBER ORCHESTRA

FROM THE LAND OF DREAMS woodwinds, strings, percussion, 3 female voices treated instrumentally	8 minutes	Manuscript	1924
LEVEE LAND soprano solo, 2 violins, woodwinds, tenor banjo, piano percussion	10 "	Manuscript	1925
FROM THE BLACK BELT 3 violins, viola, cello, bass, woodwinds, percussion	6 "	Manuscript	1926
LOG CABIN BALLADS 3 violins, viola, cello, bass, woodwinds, percussion	10 "	Manuscript	1927

STAGE WORKS AND FILM MUSIC

LA GUIABLESSE—ballet 3 solo dancers, 20 instruments, one stage set	1 hour	Manuscript	1927
SAHDJI corps de ballet, chorus, bass solo, 3 solo dancers, orchestra	45 minutes	Manuscript	1930
BLUE STEEL—opera in 3 acts 3 settings, large orchestra	2 hours	Manuscript Robbins Music Corp —publishing rights	1935

WORK WRITTEN SPECIALLY FOR RADIO

LENEX AVENUE for announcer, orchestra, chorus	J Fischer & Bro	1937
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* Commissioned for the special Paul Whiteman Orchestra

ALBERT STOESEL

Born in St. Louis, Missouri, in 1894, he first studied music in his native city and later went to Berlin to study violin, conducting, and composition at the Royal High School of Music with Hess, Wirth, and Kretschmar. There he made his debut as violinist with the orchestra and toured in Europe. On his return to America he was soloist in his home town with the St. Louis Orchestra. His first opportunity to conduct came during the Great War when he became bandmaster in the army and directed the school for bandmasters in the A.E.F. in France.

In 1923 he became head of the New York University music department where he also received his Master's degree. He resigned in 1930 in order to join the Juilliard Graduate School where he is director of the opera and orchestra departments. He has been conductor of the Bach Cantata Club, the Oratono Society in New York, and the Westchester Festival. Since 1925 he has directed the Worcester Music Festival. He is also music director at the Chautauqua Institution. He has been one of the Committee of Judges for the Juilliard Publications and has received the American Music Award from the Society for the Publication of American Music.

The "Suite Antique" has been played in New York, Chicago, San Francisco, Rochester, and at Chautauqua and the Worcester Festival. "Hispania" has had innumerable performances by the orchestras and has been broadcast. The "Sonata for Violin and Piano" has been played many times in America and in Europe. The opera "Garrick" has had several performances by the Juilliard Opera School, the Chautauqua Opera Association, and also at the Worcester Festival. The "Concerto Grosso" has been played by the orchestras in Cleveland, St. Louis, Rochester, New York, Toronto, and Chautauqua.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
HISPANIA SUITE	17 minutes	Carl Fischer, Inc.	1921
MINUET CRINOLINE	5 "	Published	1921
CYRANO DE BERGERAC—symphonic portrait	18 "	C. C. Birchard & Co.	1922
SONG OF THE VOLGA BOATMEN	8 "	C. C. Birchard & Co.	1925
EARLY AMERICANA—suite	11 "	C. C. Birchard & Co.	1935

CHAMBER ORCHESTRA

SUITE ANTIQUE 13 instruments, 2 solo violins	20 minutes	G. Schurmer, Inc.	1922
CONCERTO GROSSO strings, piano obbligato	22 "	J. Fischer & Bro.	1936

ALBERT STOESEL (Continued)

CHORAL WORKS	DURATION	PUBLISHER	DATE
A FESTIVAL FANFARE mixed chorus, orchestra	8 minutes	Manuscript	1933
HYMN TO DIANA women's voices, orchestra	5 "	C C Birchard & Co	1933
A LOVER AND HIS LASS women's voices, orchestra	5 "	C C Birchard & Co	1933
CHAMBER MUSIC			
SONATA violin, piano	20 minutes	Boston Music Co	1921
SUITE ANTIQUE 2 violins, piano	20 "	SPAM	1922
STAGE WORKS AND FILM MUSIC			
GARRICK—opera in 3 acts (book by Robert A Simon)	2½ hours	J Fischer & Bro	1936

SIGISMOND STOJOWSKI

Born in Strelce, Poland, in 1876, he studied in Cracow, Poland, under Zelen-ski, and later in Paris under Dubois, Diemer, and Delibes. He received a Bachelor of Arts degree from the Sorbonne University, and won first prizes in counterpoint, fugue, and piano at the Paris Conservatoire National de Musique. He is an officer of the order of "Polonia Restituta." He had the critical advice of Paderewski to guide him in his piano studies. From the year of the founding of the Institute of Musical Art until 1912 he was head of its piano department. He has been active giving concerts, writing, lecturing and teaching. He has made piano recordings for the Ampico and Victor companies.

Many of his compositions have been performed in leading cities of the United States and also in Europe, by prominent symphonic organizations.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
PROLOGUE, SCHERZO AND VARIATIONS, OPUS 32 (SECOND PIANO CONCERTO)	35 minutes	Heugel, Paris for sale or hire	1913
CONCERTSTUCK, OPUS 31 violin cello	16 "	Heugel, Paris piano score published parts in manuscript	1914
CHORAL WORKS			
PRAYER FOR POLAND, OPUS 40 soprano, bantone, mixed chorus, orchestra	12 minutes	G Schurmer, Inc. orch parts for hire	1915

GERALD STRANG

Born in Claresholm, Alberta, Canada, in 1908, he received a Bachelor of Arts degree from Stanford University in 1928. He then attended the universities of California and of Southern California, for graduate study in music.

He is specially interested in chamber music and comparative musicology. He has written articles on music, taught and lectured in the West. In 1933 he founded and directed the New Music Workshops and in 1936 became director of the New Music Society of California, and the managing editor of the New Music Edition. Since 1935 he has been assistant to Schoenberg and he is now teaching at the University of California in Los Angeles.

His works have been presented in Los Angeles and other cities in the West.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
MOVEMENT	3½ minutes	Manuscript	1935

CHAMBER ORCHESTRA

SUITE		Manuscript	
14 instruments			

CHORAL WORKS

VANZETTI IN THE DEATH HOUSE		Manuscript	1937
baritone, mixed chorus, small orchestra			

CHAMBER MUSIC

SONATINA FOR CLARINET ALONE	4½ minutes	New Music	1932
QUINTET	12 "	Manuscript	1933
clarinet, string quartet			
FIVE PIECES FOR FLUTE AND CLARINET		Manuscript	1933
THREE PIECES FOR FLUTE AND PIANO		New Music	1933
THREE PIECES FOR FLUTE OR OBOE AND CLARINET		Manuscript	1933
STRING QUARTET	15 "	Manuscript	1934
PERCUSSION MUSIC FOR THREE PLAYERS		New Music	1935
PASSACAGLIA FOR STRING QUARTET		Manuscript	1937
SECOND STRING QUARTET		Manuscript	1937

STAGE WORKS AND FILM MUSIC

INCIDENTAL MUSIC FOR A SATIRICAL PLAY		Manuscript	1937
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LAMAR STRINGFIELD

Born in Raleigh, North Carolina, in 1897, the son of a Baptist Minister, he received his academic education in the North Carolina public schools and at Mars Hill and Wake Forest colleges. Although he had planned to study medicine, his talent for music changed his career, and an interest in bands and orchestras gave him the chance to gain a playing knowledge of all the instruments. After serving for three years, first on the Mexican border and then in France, during the World War, he began to study the flute in Asheville, and a year later entered the Institute of Musical Art in New York City to study with Barrère. In 1924 he graduated with the Artists' Diploma in flute playing. He received a prize in composition, and continued his studies with Goetschius, Robinson, and Wedge. He was a pupil of Clifton and Hadley in conducting. In 1928 he was awarded the Pulitzer Prize for his orchestra suite "From the Southern Mountains." He has employed American folklore in many of his compositions.

He has conducted and played in New York City chamber-music ensembles, has appeared as guest conductor with many of the symphony orchestras, and is the musical director of the North Carolina Symphony Society, the first state symphony orchestra in the United States.

A great many of his works, including "A Negro Parade," "The Legend of John Henry," "Moods of a Moonshiner," and "From the Southern Mountains," etc., have been heard in New York, Boston, Philadelphia, Detroit, and many other cities. There have been broadcasts over CBS and NBC, also BBC (London). "Cripple Creek" was recorded by Victor and was included in the International Radio Program sponsored by the NBC and the CBS.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
INDIAN LEGEND—symphonic poem	12 minutes	Manuscript for hire	1925
FROM THE SOUTHERN MOUNTAINS— suite	22 "	Carl Fischer, Inc	1927
THE SEVENTH QUEUE—symphonic ballet	14 "	Manuscript for hire	1928
AT THE FACTORY—symphonic fantasy	10 "	Manuscript	1929
A NEGRO PARADE—symphonic patrol	12 "	J Fischer & Bro	1931
THE LEGEND OF JOHN HENRY— symphonic ballad	14½ "	J Fischer & Bro	1932
MOODS OF A MOONSHINER—symphonic suite in 3 parts	17 "	J Fischer & Bro for hire	1934
FROM THE BLUE RIDGE—symphonic sketches (3 parts)	12 "	Manuscript	1936

LAMAR STRINGFIELD (Continued)

CHAMBER ORCHESTRA	DURATION	PUBLISHER	DATE
MOUNTAIN DEW—SERENADE FOR STRING ORCHESTRA	9 minutes	Manuscript	1937

CHAMBER MUSIC

MOUNTAIN SKETCHES <i>violin, cello, piano</i>	15 minutes	Carl Fischer, Inc	1923
INDIAN SKETCHES <i>flute, string quartet</i>	12 "	Manuscript	1924
PRELUDE AND FUGUE <i>flute, string quartet</i>	9 "	Manuscript	1924
THE OLE SWIMMIN' HOLE <i>flute, viola, cello</i>	6 "	Manuscript	1924
CONCERT FUGUE <i>string quartet</i>	6 "	Manuscript	1924
INTRODUCTION AND SCHERZO <i>12 instruments</i>	10 "	Manuscript	1926
IMPROMPTU <i>flute, cello</i>	7 "	Manuscript	1927
AT EVENING <i>11 instruments</i>	6 "	Carl Fischer, Inc	1927
FROM A NEGRO MELODY <i>12 instruments</i>	5 "	Manuscript	1928
FANTASY <i>5 instruments</i>	8 "	Manuscript	1932
A MOUNTAIN EPISODE (3 parts) <i>string quartet</i>	18 "	Manuscript	1933

STAGE WORKS AND FILM MUSIC

TREAD THE GREEN GRASS—integral music to Paul Green's "Fantasy"	2 ¼ hours	Manuscript for hire	1930
THE MOUNTAIN SONG—opera in 3 scenes	1 ¼ "	Manuscript	1931
INTEGRAL MUSIC FOR "AEOLIK FRAGMENT"		Manuscript	1937

EDWIN JOHN STRINGHAM

Born in Kenosha, Wisconsin, in 1890, he graduated from Northwestern University from which he received a Bachelor of Music degree. At the Cincinnati Conservatory he studied under Stillman-Kelley, where he received pedagogical training. Later, at the Denver College of Music, he received an honorary Doctor of Music degree. In Rome he was a pupil of Respighi, having won a scholarship at the Royal Academy. He also received the Cromwell traveling fellowship in Germany.

He has been director of the School of Music, Grand Forks, North Dakota; also a member of the faculty of the University of Colorado, as well as dean of the College of Music in Denver, and chairman of the music board of the Colorado State Board of Education. He is the author of books on the history of music, a contributor to magazines, and has served as music critic of the *Denver Post and News*. He was on the editorial staff of the Carl Fischer music firm and music editor of the educational department of the Radio Music Corporation. At present he is general music editor of the American Book Company, and is Professor of Composition at Union Seminary and instructor at the Juilliard School of Music.

Most of his orchestral and chamber music has been given by the principal symphonic societies in the United States. There have been broadcasts from Rochester, Denver, and New York City.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
THE PHANTOM—symphonic poem	20 minutes	Manuscript	1916
THREE PASTELS—short suite	6 "	Manuscript	1917
VISIONS—symphonic poem	23 "	Manuscript	1924
ANCIENT MARINER—symphonic poem	20 "	Manuscript	1926
SPRINGTIME—overture	8 "	Manuscript	1927
DANCES EXOTIQUES—symphonic suite	20 "	Manuscript	1928
SYMPHONY No 1, Bb minor	30 "	Manuscript	1929
NOCTURNE—symphonic poem	13 "	Carl Fischer, Inc for hire	1932
SYMPHONIC SUITE		Manuscript	1937
CHAMBER ORCHESTRA			
NOTTURNO 12 woodwinds, 2 French horns, 1 harp	9 minutes	Manuscript	1936
CHORAL WORKS			
PILGRIM FATHERS—cantata mixed voices, a cappella	15 minutes	H W Gray Co	1931
DREAM SONG soprano, 2 altos, piano	6 "	M. Witmark & Sons	1933
AVE MARIA mixed voices, a cappella	6 "	Manuscript	1937
CHAMBER MUSIC			
STRING QUARTET IN F MINOR	25 minutes	Manuscript	1935
STAGE WORKS AND FILM MUSIC			
ORCHESTRATION OF CADMAN'S "PAGEANT OF COLORADO" chorus, soli, orchestra	2½ hours	Manuscript for hire	1928

GUSTAV STRUBE

Born in Ballenstedt, Germany, in 1867, he came to America when he was a young man and for many years has lived in Baltimore, Maryland. He graduated from the Leipzig Conservatory, where he studied composition and violin, and then taught at the Mannheim Conservatory of Music

He has held the position of assistant conductor of the Boston Symphony Orchestra and organized and conducted the Baltimore Symphony Orchestra for fifteen years. He has taught harmony, counterpoint, orchestration, and composition at the Peabody Conservatory of Music, and received an honorary degree from the Philadelphia Musical Academy. His book on *The Theory and Use of Chords* has been used extensively. He was awarded the National Federation of Music Clubs prize.

His orchestral works have all been performed by orchestras in Washington, Baltimore, New York, Chicago, and the Sonatas for Viola, Cello, and Violin have also been played frequently.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
SYMPHONY IN G		35 minutes	Manuscript	1921
SINFONIETTA		20 "	Manuscript	1922
SYMPHONIC PROLOGUE		15 "	Manuscript	1924
VIOLIN CONCERTO IN B MINOR		25 "	G Schirmer, Inc	1924
VIOLIN CONCERTO IN D MINOR		32 "	G Schirmer, Inc	1930
SYLVAN SUITE		30 "	Manuscript	1930
AMERICANA		25 "	Manuscript	1930
CHAMBER ORCHESTRA				
DIVERTIMENTO FOR CHAMBER ORCHESTRA		20 minutes	Manuscript	1925
5 strings, 5 winds, piano				
CHORAL WORKS				
LAZARUS		35 minutes	Manuscript	1926
solo quartet, chorus, orchestra				
CHAMBER MUSIC				
STRING QUARTET		20 minutes	Manuscript	1923
SONATA FOR VIOLIN AND PIANO		25 "	G Schirmer, Inc	1923
SONATINA FOR VIOLIN AND PIANO		30 "	Manuscript	1923
SONATA FOR VIOLA AND PIANO		30 "	Manuscript	1924
SONATA FOR VIOLONCELLO AND PIANO		30 "	Manuscript	1925
TRIO FOR VIOLIN, VIOLONCELLO AND PIANO		20 "	Manuscript	1925
QUINTET FOR WOODWIND AND HORN		35 "	Manuscript	1930
STRING QUARTET		35 "	Manuscript	1936
TRIO FOR CLARINET, HORN AND PIANO		20 "	Manuscript	1936
STAGE WORKS AND FILM MUSIC				
THE CAPTIVE—opera in 3 acts		1 ¼ hours	Manuscript	1914
4 solo voices, 4 secondary roles, full orchestra				

DEEMS TAYLOR

Born in New York in 1885, he was educated at the Ethical Culture School and New York University. At an early age he began to write "musical shows." During his college years he wrote burlesques of grand operas which were produced at student gatherings. He also wrote the music for four comic operas and one of them, "The Echo," was repeated in a Broadway production with eminent stars in the cast. Five years after graduating from college he began to study harmony and counterpoint seriously and at the same time he worked as a journalist. After holding various newspaper and magazine positions he was made music critic on the *New York World* in 1921, where he remained for four years. He resigned in order to write his first opera, "The King's Henchman." After two years he again took up the field of journalism as editor of *Musical America*. Then, in order to find a means of livelihood to enable him to study and write more serious music, he turned to the theatre, and for a time he prepared the incidental music for a number of theatrical productions.

In 1913 he won first place in the National Federation of Music Clubs' competition. In 1914 he wrote "The Highwayman" for the MacDowell Festival in Peterboro, New Hampshire. In 1925 the Metropolitan Opera Company commissioned him and Edna St. Vincent Millay, the result of their collaboration was "The King's Henchman" in 1927. A second commission from the Metropolitan followed in close succession and in 1931 "Peter Ibbetson" had its première.

He has been on the editorial staff of the *Encyclopedia Britannica* and the *Nelson Encyclopedia*, and also associate editor of *Collier's Weekly* and the *New York Tribune*. He has been director of the NBC Orchestral Awards and narrator for the Metropolitan Opera broadcasts. He is also well known as a public speaker. One of the important positions he holds at present is that of musical advisor to the CBS.

All the major orchestras in America and in Europe have presented his orchestral works, and his choral and chamber music has been widely performed and broadcast. Excerpts from his operas have been recorded by the Victor Company.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
THE SIREN SONG—symphonic poem	20 minutes	Manuscript	1912
THROUGH THE LOOKING GLASS—suite	30 "	J. Fischer & Bro.	1922
JURGEN—symphonic poem	18 "	Manuscript for hire	1925
CIRCUS DAY—suite	22 "	J. Fischer & Bro.	1934
BALLET FROM INCIDENTAL MUSIC TO "CASANOVA"	5½ "	J. Fischer & Bro.	1937

DEEMS TAYLOR (Continued)

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
THE PORTRAIT OF A LADY 11 instruments	15 minutes	J. Fischer & Bro.	1924

CHORAL WORKS

THE CHAMBERED NAUTILUS—cantata mixed voices, orchestra	15 minutes	Oliver Ditson Co.	1914
THE HIGHWAYMAN—cantata mixed voices or women's voices, orchestra	30 "	Oliver Ditson Co.	1914

CHAMBER MUSIC

LUCRECE—suite string quartet	15 minutes	J. Fischer & Bro.	1936
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STAGE WORKS AND FILM MUSIC

A KISS IN XANADU—pantomime 2 scenes, 2 pianos	20 minutes	J. Fischer & Bro.	1923
THE KING'S HENCHMAN—opera 3 scenes, full orchestra	2½ hours	J. Fischer & Bro.	1926
PETER IBBETSON—opera 8 scenes, full orchestra	2¾ "	J. Fischer & Bro.	1930
RAMUNICHO—opera 5 scenes, full orchestra	2½ "	J. Fischer & Bro.	1937

RANDALL THOMPSON

Born in New York in 1899, he is now living in Berkeley, California. He received his Bachelor of Arts degree from Harvard University in 1920 and his Master of Arts in 1922. Among his music professors were Spalding, Hill, Heilman, Davison, and Bloch. He was a Fellow of the American Academy in Rome from 1922 to 1925 and received the Guggenheim Fellowship in 1929 and again in 1930.

He was Assistant Professor of Music at Wellesley College from 1927 to 1929, and has also lectured at Harvard University. He was appointed Director for a Study of College Music by the Association of American Colleges. In 1931-32 he was guest conductor of the Desoff Choir and conductor of the Juilliard School Madrigal Choir and Supervisors' Chorus. He returned to Wellesley College again in 1936 to lecture on music, and in 1937 he was appointed Professor of Music and Director of the University Chorus at the University of California at Berkeley. He has received the Eastman Publication Award and the honorary degree of Doctor of Music from the University of Rochester.

"The Peaceable Kingdom," commissioned for the Harvard Glee Club by the League of Composers, has been presented in New York several times and in other cities. "Pierrot and Cothurnus," "The Piper at the Gates of Dawn," "Jazz Poem," and the Symphonies No. 1 and No. 2 have had performances in America, Italy, and Germany. Among the orchestras that have played his works are the Augusteo, the Rochester Philharmonic, Boston Symphony, New York Philharmonic, and others. Some of his choral works have been presented in New York, Los Angeles, Boston, Chicago, San Francisco, and at the Worcester Festival. A great part of the chamber music has been performed in America and in Europe. All the symphonic works have been broadcast from Rochester and Symphony No. 2 was broadcast by NBC and over WEIX in an international hook-up from Cambridge, also later to Germany. The String Quartet "The Wind in the Willows" was broadcast over NBC in connection with the Harvard Tercentenary and from Washington over WJSV.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
PIERROT AND COTHURNUS	10 minutes	Manuscript	1922
THE PIPER AT THE GATES OF DAWN	12 "	Manuscript	1924
JAZZ POEM piano	14 "	Manuscript	1928
SYMPHONY No. 1	30 "	C. C. Birchard & Co.	1929
SYMPHONY No. 2	28 "	C. C. Birchard & Co.	1931

CHORAL WORKS

ODES OF HORACE mixed voices, a cappella, except Ode to Pyrrha, men's voices, Invocation to Venus, piano or orchestra	23 minutes	E. C. Schirmer	1925
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RANDALL THOMPSON (Continued)

CHORAL WORKS	DURATION	PUBLISHER	DATE
PUERI HEBRAEORUM 8 part women's voices, a cappella	3 minutes	E C Schirmer	1927
FIVE SONGS FOR "NEW SONGS FOR NEW VOICES"		Harcourt, Brace and Co	1927
ROSEMARY women's voices, a cappella	15 "	E C Schirmer	1929
AMERICANA mixed voices, piano	20 "	E C Schirmer	1932
THE PEACEABLE KINGDOM mixed voices, a cappella	30 "	E C Schirmer	1936
TARANTELLA men's voices, piano	7 "	E C Schirmer	1937
TWO SONGS medium voice, piano	6 "	E C Schirmer	1937

CHAMBER MUSIC

SONATA piano	15 minutes	Manuscript	1923
SUITE piano	8 "	Manuscript	1924
THE WIND IN THE WILLOWS string quartet	16 "	Manuscript	1924

STAGE WORKS AND FILM MUSIC

INCIDENTAL MUSIC FOR "THE STRAW HAT"			1926
MUSIC AND SCORE FOR "GRAND STREET FOLLIES"			1926

VIRGIL THOMSON

He was born in Kansas City, Missouri, in 1896, of Scotch ancestry. He was educated in the public schools and graduated from Harvard University in 1922. He studied music with private instruction in piano, voice, organ, conducting, and composition, among his teachers were Gebhard, Davison, Goodrich, Scalero, and Boulanger. He was awarded the Naumburg and Payne Fellowships from Harvard University. Later fellowships from the Ecole Normale de Paris and from the Juilliard School were granted to him.

In 1917-18 he became second lieutenant of the United States Military Aviation Corps. From 1920 to 1925 he was assistant instructor in Music at Harvard University and conductor of the Harvard Glee Club. For several years he was also organist at the King's Chapel in Boston and conductor of the Chapel Choir. He has been music critic for the *Boston Transcript*, *Vanity Fair*, and *Modern Music*. He has been guest conductor in Paris, London, Chicago, Boston, and New York, also musical director for the Friends and Enemies of Modern Music in Hartford from 1934 to 1937, as well as for several of the Federal Theatres in New York in 1936.

From 1925 to 1932 he lived in Paris. There he came under the influence of Eric Satie and the Pansian "Six" and his associations in France had great influence upon his early works. Most of his songs are set to French verse. However, the work which has met with greatest renown is his opera "Four Saints in Three Acts," set to a text by the American writer Gertrude Stein. This had a large number of performances in 1934 in Hartford, New York, and Chicago, under the auspices of the Friends and Enemies of Modern Music, parts of it were broadcast in Hartford over NBC and in the program of the "March of Time" in New York. His "Two Sentimental Tangos" for orchestra has been played in Boston and Kansas City, and his chamber music has had many performances in Europe and in America, and been broadcast in England and France and in America. He was commissioned by the League of Composers in 1935 to write a choral work which was performed at Town Hall by the Adesdi Chorus. "Stabat Mater" was presented at the Yaddo Festival of American Music. There have been repeated performances of the works he has written as incidental music for the stage.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
TWO SENTIMENTAL TANGOS	6 minutes	Manuscript	1923
SYMPHONY ON A HYMN TUNE	23 "	Manuscript	1928
ORAISON FUNÈBRE (Bossuet) with tenor	20 "	Manuscript	1930
SYMPHONY No 2	25 "	Manuscript	1931
SUITE FROM "THE PLOUGH THAT BROKE THE PLAINS"	20 "	Manuscript	1936
SUITE FROM "THE RIVER"	25 "	Manuscript	1937

VIRGIL THOMSON (Continued)

CHORAL WORKS	DURATION	PUBLISHER	DATE
THREE ANTIPHONAL PSALMS <i>a cappella, women's voices</i>	6 minutes	Manuscript	1924
MISSA BREVIS <i>a cappella, men's voices</i>	14 "	Manuscript	1925
MISSA BREVIS No 2 <i>women's voices, percussion</i>	10 "	Manuscript	1934
MEDEA CHORUSES (Countée Cullen) <i>women's voices, percussion</i>	10 "	Manuscript	1934
CHAMBER MUSIC			
SONATA DA CHIESA <i>5 instruments</i>	25 minutes	Manuscript	1925
FIVE PHRASES FROM THE SONG OF SOLOMON <i>soprano, percussion</i>	8 "	Manuscript	1926
CAPITAL, CAPITALS (text by Gertrude Stein) <i>4 men's voices, piano</i>	18 "	Manuscript	1927
FIVE PORTRAITS <i>quartet of clarinets</i>	12 "	Manuscript	1929
VIOLIN SONATA <i>violin, piano</i>	20 "	Manuscript	1930
STRING QUARTET No 1	22 "	Manuscript	1931
STRING QUARTET No 2	28 "	Manuscript	1932
STABAT MATER (text by Max Jacob) <i>string quartet, soprano</i>	6 "	Cos Cob Press	1931
SERENADE IN FIVE MOVEMENTS <i>flute, violin</i>	5 "	Manuscript	1931
PIANO SONATA No 1	20 "	Manuscript	1929
PIANO SONATA No 2	11 "	Manuscript	1929
PIANO SONATA No 3	7 "	Manuscript	1930
SYNTHETIC WALTZES <i>2 pianos</i>	6 "	Manuscript	1925
LE BAINS-BAR (waltzes) <i>piano, violin</i>	6 "	Manuscript	1929
FIVE INVENTIONS FOR PIANO	8 "	Manuscript	1926
GOSPEL HYMNS—variations and fugues <i>for pipe organ (4 sets)</i>	20 "	Manuscript	1927
THE FORTY PORTRAITS <i>violin solo, violin and piano, piano solo</i>	40 "	Manuscript	1935
AIR FROM PHÉDRE (Racine) <i>soprano, piano</i>	8 "	Manuscript	1930

VIRGIL THOMSON (Continued)

STAGE WORKS AND FILM MUSIC

	DURATION	PUBLISHER	DATE
Opera:			
FOUR SAINTS IN THREE ACTS (text by Gertrude Stein) 6 solo parts, double chorus, orchestra, ballet	2 hours	Manuscript	1928
Incidental Music:			
A BRIDE FOR THE UNICORN male chorus, 3 percussions	2 hours	Manuscript	1934
INJUNCTION GRANTED piccolo, trombone, 16 percussions	1½ "	Manuscript	1936
HAMLET 8 instruments, alto and baritone	3 "	Manuscript	1936
Films:			
THE PLOUGH THAT BROKE THE PLAINS orchestra	27 minutes	Manuscript	1936
THE RIVER orchestra	36 "	Manuscript	1937

BURNET CORWIN TUTHILL

Born in New York City in 1888, he is the son of William Burnet Tuthill, architect of Carnegie Hall, and Henrietta Corwin Tuthill, a professional organist. Upon graduating from Columbia University in 1909 he entered upon a business career but continued his musical interests by conducting both the Columbia University Orchestra and the Peoples' Choral Union. He became librarian for the New York Oratorio Society and joined the Young Men's Symphony.

From 1922 to 1930 he was manager of the Cincinnati Conservatory of Music, and returned to his study of music at the College of Music in Cincinnati, where he received the degree of Master of Music in 1935. He was appointed Director of Music at the Southwestern College in Memphis, and in 1937 became director of the Memphis College of Music. He founded the Society for the Publication of American Music in 1919 for the purpose of bringing good chamber music to the attention of musicians and music lovers, he also helped to organize the National Association of Schools in Music in 1924.

His orchestral work "Bethlehem" has been played by the symphonic orchestras in Cincinnati, St. Louis, Cleveland, Rochester, etc. Some of his choral and chamber music had performances at the Berkshire Festival, Pittsfield, in New York, in Cincinnati, and on tour at many of the college concerts. The "Fantasy Sonata" has been broadcast by the NBC Music Guild, and the CBS; "Variations" has been broadcast from WKRC (Cincinnati).

BURNET CORWIN TUTHILL (Continued)

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
BETHLEHEM—pastorale, OPUS 8		8 minutes	Manuscript for hire	1934
COME SEVEN—rhapsody, OPUS 11		6 "	Manuscript for hire	1935
LAURENTIA—symphonic poem, OPUS 16	14	"	Manuscript for hire	1936
CHAMBER ORCHESTRA				
SUITE 13 instruments		3 minutes	Manuscript	1935
CHORAL WORKS				
BENEDICITE OMNIA OPERA, OPUS 2 8 parts, 2 cappella		4 minutes	H W Gray Co	1932
CHAMBER MUSIC				
INTERMEZZO, OPUS 1, No 2 2 clarinets, bassethorn		2 minutes	Carl Fischer, Inc	1927
FANTASY SONATA, OPUS 3 clarinet, piano		9 "	Carl Fischer, Inc	1932
NOCTURNE, OPUS 4 flute, string quartet		4½ "	Manuscript	1933
SONATINE (in canon form), OPUS 7 flute, clarinet			Manuscript	1933
VARIATIONS ON "WHEN JOHNNY COMES MARCHING HOME," OPUS 9 woodwind quintet, piano		3 "	Galaxy Music Corp	1934
SAILORS HORNPIPE wind quintet		3 "	Carl Fischer, Inc	1935
DIVERTIMENTO (in classic style) 4 wind instruments		6 "	Carl Fischer, Inc	1936
QUINTET clarinet, strings		22 "	Manuscript	1936
TRIO, OPUS 6 piano, violin, cello		15 "	Manuscript	1933
SONATA violin, piano			Manuscript	1937
SEXTET strings			Manuscript	1937
BAND WORKS				
DR JOE—march, OPUS 5			Manuscript	1933
OVERTURE FOR SYMPHONIC BAND, OPUS 19		9 minutes	Manuscript	1937

DONALD NICHOLS TWEEDY

Born in Danbury, Connecticut, in 1890, he first studied music with private teachers. He entered Harvard University, from which he received the degree of Bachelor of Arts magna cum laude in music, and in 1917 received a Master of Arts degree. He was a pupil in theory of Heilmann, in composition of Spalding, and in orchestration of Hill. After studying in Europe he returned to the United States in 1912 to study counterpoint with Goetschius at the Institute of Musical Art.

He was instructor of music at Vassar College for two years. After the World War, in which he was first lieutenant, he went to the Cleveland Museum of Art to take charge of the music under Surette. He taught music for two summer sessions, at the University of California, and for seven years he was a member of the faculty of the Eastman School of Music. At present he teaches at Hamilton College. He is the author of *Manual of Harmonic Technic, Based on the Practice of J. S. Bach* and has been editor of the program notes of the Cleveland Symphony Orchestra.

His compositions have been given by the Rochester Philharmonic, the Harvard Musical Society, the League of Composers, the Rochester Civic Orchestra, and many other musical societies. "Three Dances for Orchestra" was broadcast over NBC, and the "Suite for Piano" over WQXR.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
L'ALLEGRO—symphonic study	15 minutes	Manuscript	1925
THREE DANCES FOR ORCHESTRA (from an unnamed ballet)	8 "	Manuscript	1934
CHAMBER MUSIC			
SONATA FOR VIOLA AND PIANO	25 minutes	Manuscript	1916
SONATA FOR VIOLIN AND PIANO	25 "	Manuscript	1920
SONATA FOR VIOLONCELLO AND PIANO	25 "	Manuscript	1930
SUITE FOR PIANO	15 "	Manuscript	1935
STAGE WORKS AND FILM MUSIC			
INCIDENTAL MUSIC FOR SIDNEY HOWARD'S "SWORDS"		Manuscript	1921
ALICE IN WONDERLAND—ballet 24-70 dancers, 40-50 players, complete <i>mise-en-scene</i>	1 hour	Manuscript	1935

DAVID VAN VACTOR

Born in Plymouth, Indiana, in 1906, he entered the School of Music of Northwestern University in 1923 and studied the flute with Kitt, theory with Beecher and Wessel, and composition with Oldberg and Borowski, and later with Noelte. He spent a year in Vienna, studying the flute with Niedermayr. In the summer of 1932 he went to Paris to study the flute with Moyse and composition with Dukas

At Northwestern University he received the degree of Master of Music His symphonic prelude, "The Masque of the Red Death," won honorable mention in the Swift competition in Chicago. In 1931 he became a member of the Chicago Symphony Orchestra. At the present time he is instructor in theory at Northwestern University

His compositions have had many performances by the principal symphonic societies, also by many of the string quartets "Passacaglia and Fugue in D minor" was broadcast by the National Broadcasting Company.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
CHACONNE		9 minutes	Manuscript	1928
string orchestra				
FIVE SMALL PIECES FOR LARGE OR-				
CHESTRA	17	"	Manuscript	1929
CRISTOBAL COLON—overture	21	"	Manuscript	1930
THE MASQUE OF THE RED DEATH—				
symphonic prelude	9	"	Manuscript	1932
PASSACAGLIA AND FUGUE IN D MINOR	11	"	Manuscript	1933
OVERTURE TO A COMEDY	13	"	Manuscript	1935
CONCERTO GROSSO	15	"	Manuscript	1935
3 flutes, harp				
SYMPHONY No 1			Manuscript	1937
CHAMBER ORCHESTRA				
CONCERTO FOR FLUTE	20 minutes		Manuscript	1931
flute, 21 instruments				
CHORAL WORKS				
O HAUPT VOLL BLUT UND WUNDEN—				
chorale prelude	7 minutes		Manuscript	1936
4 part mixed voices, organ				
CHAMBER MUSIC				
SUITE FOR TWO FLUTES	15 minutes		Manuscript	1933
QUINTET	21	"	Manuscript	1932
flute, 2 violins, viola, cello				
NACHTLIED (Nietzsche)	10	"	Manuscript	1935
soprano, string quartet				
TEN VARIATIONS AND FUGUE ON A				
THEME BY BEETHOVEN	13	"	Manuscript	1929
flute, piano				
TWENTY FOUR ETUDES FOR FLUTE			Manuscript	
STAGE WORKS AND FILM MUSIC				
THE PLAY OF WORDS—ballet	22 minutes		Manuscript	1934
5 solo dancers, 1 stage set, 26 players				

EDGAR VARESE

Born in Paris in 1885, of French and Italian parentage, he was first interested in mathematics and science and was a student at the Ecole Polytechnique. Later he developed a sufficient interest in music to make it his career. He joined the Master class at the Paris Conservatory under Widor and studied also with Roussel and D'Indy at the Schola Cantorum. Competing for a prize given by the city of Paris, called the "Bourse Artistique," he won the first purse. Early in his career as composer he felt the inadequacy of the present symphony orchestra and claimed that new instruments were needed in order to express the spirit of a new age.

He has been very active in the development of a number of musical organizations. In Paris he founded and conducted the chorus of the Université Populaire and organized the concerts of the Chateau du Peuple. In Berlin he founded and conducted the Symphonische Chor for the performance of old motetists. In 1919, shortly after he came to New York, he organized and directed the New Symphony Orchestra, the Pan American Society and later with Carlos Salzedo's assistance, the International Composers' Guild. The aim of these latter societies was to promote the works by modern composers. He was one of the first men of this generation to lend his efforts toward a wider appreciation of contemporary music in America.

He has toured as a conductor in Europe and been guest conductor with several of the American orchestras. Among his works, "Hyperprism," "Ameriques," "Arcana," and "Integrales" have been performed by orchestras in various cities of the United States, as well as in Berlin, Paris, Madrid, and Havana. His chamber music and works for chamber orchestra have been played by the Austrian, Czech, and Hungarian sections of the International Society for Contemporary Music and in many cities in this country, also in Mexico. He is a member of the Acoustical Society of America.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
AMERIGUES	20 minutes	Editions Max Eschig	
ARCANA	18 "	scores for sale parts for hire	
METAL—poem soprano, orchestra		Manuscript	1932
ESPACE		Manuscript	1937
SYMPHONY WITH CHORUS		Manuscript	1937
CHAMBER ORCHESTRA			
INTEGRALES	20 minutes		
OFFRANDES soprano voice	10 "		
HYPERPRISM	6 "		
IONISATION two groups of percussion—13 players	6 "	Editions Max Eschig for hire	1931
EQUATORIAL organ, percussion, trumpets, trombones, theremin instrument, bassbantone voice	10 "	Manuscript	1937
DENSITY 21 5 flute solo	3 "	Manuscript	1936

BERNARD WAGENAAR

Born in Arnhem, The Netherlands, in 1894, he studied composition with Dr. Johan Wagenaar, and piano and violin at the Utrecht Conservatory of Music. His first positions as teacher and conductor were in Holland. In 1921, shortly after he came to America, Willem Mengelberg asked him to join the New York Philharmonic Orchestra. He became a member of the violin section and was also assigned celesta, harpsichord, piano, and organ parts. Shortly after this he resigned from the orchestra in order to devote himself to teaching theory and composition and he joined the faculty of the Institute of Musical Art. In 1927 he became a member of the faculty of the Juilliard Graduate School where he has taught orchestration and composition.

In 1930 he represented the United States Section as delegate-composer at the Festival of the International Society for Contemporary Music in Belgium where his "Sinfonietta" was chosen to represent America. He received the Eastman School Publication Award and also the S.P.A.M. award for his sonata for violin and piano. He is a member of the United States Section of the International Society for Contemporary Music and of the National Association of American Composers and Conductors.

The First and Second Symphonies were first performed by the New York Philharmonic and the "Divertimento" was played by the symphonic orchestras in Detroit, Rochester, Cincinnati, Minneapolis, Worcester, and New York Stadium and broadcasts. "Sinfonietta" has had performances in London, Amsterdam, Liège, as well as in several American cities, and was broadcast over WOR. His chamber music has been heard in America and in Holland, and broadcast over WJZ and also from Holland to the East and West Indies, and to America. The "Sonatina for Cello and Piano" has been recorded by the Columbia Phonograph Company.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
FIRST SYMPHONY	30 minutes	Manuscript for hire	1926
DIVERTIMENTO	20 "	Eastman School Publication	1928
SINFONIETTA	12 "	Cos Cob Press	1929
SECOND SYMPHONY	25 "	Manuscript for hire	1930
TRIPLE CONCERTO flute, harp, cello, orchestra	30 "	Manuscript for hire	1934
THIRD SYMPHONY	22 "	Manuscript for hire	1935
CHAMBER MUSIC			
THREE SONGS FROM THE CHINESE voice, flute, harp, piano	8 minutes	Juilliard Edition	1923
SONATA FOR VIOLIN AND PIANO	30 "	G. Schirmer, Inc.	1926
SONATA FOR PIANO	10 "	Manuscript	1927
SECOND STRING QUARTET	25 "	Cos Cob Press	1931
THIRD STRING QUARTET	18 "	Manuscript	1936
SONATINA FOR CELLO AND PIANO	12 "	Carl Fischer, Inc.	1934
FROM A VERY LITTLE SPHINX—SONG CYCLE	6 "	G. Schirmer, Inc.	1925

JOSEPH FREDERICK WAGNER

Born in Springfield, Massachusetts, in 1900, he studied music at the New England Conservatory of Music and at the Boston University College of Music. Among his teachers were Converse and Casella in the United States, and Boulanger, Monteux, and Weingartner in Europe. He received the Endicott Prize in composition.

He has held positions as organist and choirmaster for a number of years, and was instructor in musical theory at Rutgers College from 1928 to 1930. In 1924 he organized the Boston Civic Symphony Orchestra, of which he is the conductor, he is the director of the Chamber Music Guild of Boston, which he founded in 1934. He is a lecturer for the State University Extension Courses, and is on the faculty of the Boston University College of Music.

His compositions have been heard on many programs in Vienna and Paris, and in the United States. They have also been broadcast over stations WEEL and WEAF.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SYMPHONY	20-25 minutes	Manuscript	1934
DIVERTISSEMENT	18 "	Manuscript	1928
SUITE NO. 1 FROM BALLET "THE BIRTHDAY OF THE INFANTA"	18 "	Manuscript	1935
SUITE NO. 2 FROM BALLET "THE BIRTHDAY OF THE INFANTA"	18 "	Manuscript	1935
CONCERTO IN G MINOR piano, small orchestra	15 "	M. Witmark & Sons	1929
CHAMBER ORCHESTRA			
A FUGAL TRYPTICH piano, percussion, strings	17 minutes	Manuscript	1936
RHAPSODY FOR CLARINET, PIANO AND STRINGS	10 "	R. D. Row & Co.	1928
SINFONIETTA AMERICAN	18 "	Manuscript	1930
SINFONIETTA NO. 2		Manuscript	
CHORAL WORKS			
GLORIA IN EXCELSIS DEO mixed chorus, small orchestra	11 minutes	C. C. Birchard & Co.	1926
DAVID JAZZ men's voices, jazz band	8 "	R. D. Row & Co.	1933
PSALM XIX	7 "	Manuscript	1933
CHAMBER MUSIC			
QUINTET piano, flute, clarinet, viola, cello	15 minutes	Manuscript	1933
SERENADE oboe, violin, cello	12 "	Manuscript	1934
TWO MOMENTS MUSICAL string quartet or string orchestra	8 "	Cranz, Brussels	1927
STAGE WORKS AND FILM MUSIC			
THE BIRTHDAY OF THE INFANTA—ballet one act, two scenes, moderate orchestra	1 hour	Manuscript	1935

MAX WALD

Born in Litchfield, Illinois, in 1889, he taught himself to play the piano, and began his first study of theory without a teacher. He conducted an orchestra, producing operettas for a while, later he studied the piano with Oberndorfer and harmony with Keller in Chicago. At the American Conservatory in Chicago he studied composition and orchestration with Andersen. In 1922 he went to Paris to study with D'Indy. He received the second prize in the National Broadcasting Company's Orchestral Awards in 1932. While abroad, he spent a number of years composing and teaching in Paris, Florence, London, and also in Austria. On his return he taught theory at the American Conservatory in Chicago. He has also taught piano and played in recitals, he is chairman of the theory department at Chicago Musical College.

His orchestral works have been performed by the Chicago, the Cincinnati, the Illinois, and other symphony orchestras and have been broadcast by NBC.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SENTIMENTAL PROMENADES	20 minutes	Manuscript	1922
RETROSPECTIVES	10 "	Manuscript	1925
THE DANCER DEAD	12 "	Galaxy Music Corp for hire	1931
COMEDY OVERTURE		Manuscript	1937
CHAMBER ORCHESTRA			
THREE SERENADES		Manuscript	1937
CHAMBER MUSIC			
SONATA FOR PIANO	15 minutes	Manuscript	1923
SONATA FOR VIOLIN AND PIANO	20 "	Manuscript	1922
OCTOBER MOONLIGHT cycle for soprano, string quartet, flute, clarinet, piano		Manuscript	1937
STAGE WORKS AND FILM MUSIC			
MIRANDOLINA—opera in 3 acts large orchestra		Manuscript	1936

POWELL WEAVER

Born in Clearfield, Pennsylvania, in 1890, he studied music at the Institute of Musical Art, New York City, and was an organ pupil of Dethier, Yon, and Renzi. He was taught composition by Goetschius and Respighi.

As an accompanist he toured with many prominent singers. He is the organist of Temple B'nai Jehudah and also of the Grand Avenue Methodist Church in Kansas City, Missouri.

"The Vagabond" was given by the orchestras in Minneapolis, St. Louis, and Kansas City. His works have also been given by the Boston Women's Symphony, the Kansas City Little Symphony and other organizations. The "Faun Suite" was broadcast over WOR.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
PLANTATION OVERTURE	12 minutes	Manuscript	1925
AN IMAGINARY BALLET	8 "	Manuscript	1925
THE FAUN—suite three movements	12 "	Manuscript	1927
THE VAGABOND—symphonic poem	14 "	Manuscript	1930
SYMPHONIC POEM		Manuscript	1937

CHORAL WORKS

HO! FOR WINDY WEATHER mixed voices, a cappella	Oliver Ditson Co
BOATING SONG mixed voices, piano	Oliver Ditson Co
I WILL LIFT UP MINE EYES mixed voices, organ	Lorenz Publishing Co

CHAMBER MUSIC

EKULTATION—PIECE SYMPHONIQUE organ, piano	20 minutes	J Fischer & Bro	1933
AN ODE—PIANO QUINTET piano, strings	15 "	Manuscript	1936
STRING QUARTET		Manuscript	1937

LAZAR WEINER

Born in Kiev, Russia, in 1897, he was educated in the State Conservatory, and at the age of seventeen came to the United States. In New York City he studied composition with Jacoby, Bennett, and Schillinger.

He has been coach and accompanist for prominent singers of the opera and the concert stage, and in 1922 began to take an interest in workers' choruses. In the following year he organized and became the conductor of the Freiheit Singing Society. In 1929 he organized the Jewish Culture Society and two years later he was made conductor of the Workmen's Circle Chorus. He has also directed the Mendelssohn Symphony Orchestra in Brooklyn and the I L G. W. U. Chorus. He is a member of the American Musicological Society.

His works have been performed in the United States and in Europe, particularly in Russia. Three of his piano compositions were chosen to be played at the Festival for American Composers in Rochester in 1935.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
THEME AND VARIATIONS			Manuscript	1937
CHORAL WORKS				
LEGEND OF TOIL—cantata baritone, soprano, mixed chorus, orchestra		30 minutes	Manuscript	1933
SUITE FOR CHORUS			Manuscript	1937
CHAMBER MUSIC				
STRING QUARTET		25 minutes	Manuscript	1937
TRIO violin, cello, piano		20 "	Manuscript	1929
STAGE WORKS AND FILM MUSIC				
ONCE UPON A TIME—musical comedy		2½ hours	Manuscript	1932
TOG UN NACHT—incidental music		20 minutes	Manuscript	1923
LAG BOIMER—first Jewish ballet		45 "	Manuscript	1929
TRAGEDIE FUN GORNISHT—incidental music		30 "	Manuscript	1926

ADOLPH WEISS

Born in Baltimore, Maryland, in 1891, the son of a pianist, he has made his home in New York in recent years. He studied in Chicago with Adolf Weidig, then in New York with Abraham Lilienthal and Cornelius Rybner, and later went to Vienna to study with Arnold Schoenberg. He has held the position of bassoonist with the New York Philharmonic Orchestra and the New York Symphony Society, also with the Chicago and Rochester Symphony orchestras and radio orchestras. He has taught harmony, counterpoint, and composition and coached many singers. His faith in the Russian experiment with the conductorless orchestra led him to help organize a similar experiment in New York City. In 1932 he received the Guggenheim Fellowship.

"Theme and Variations" has been performed by the San Francisco Orchestra several times, and "I Segreti" was first performed by the Rochester Philharmonic. "American Life" was performed by the Havana Symphony and in Paris, Berlin, and Budapest. The "Kammersymphonie" has had frequent hearings in Europe and America and was broadcast in London over BBC and in New York over WNYC. There have been performances of his chamber music in New York and San Francisco, as well as in Europe. Three of the songs for soprano and string quartet have been recorded by N.M.Q.R.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
I SEGRETI		12 minutes	Manuscript	1924
AMERICAN LIFE		5 "	Manuscript	1929
THEME AND VARIATIONS		13 "	Manuscript	1931
THREE PIECES FOR ORCHESTRA			Manuscript	1937
CHAMBER ORCHESTRA				
KAMMERSYMPHONIE		20 minutes	Manuscript	1928
ten instruments				
CHORAL WORKS				
LIBATION BEARERS (Aeschylus)		45 minutes	Manuscript	1930
orchestra, solo quartet, mixed				
chorus, dance pantomime				
CHAMBER MUSIC				
FIRST STRING QUARTET		20 minutes	Manuscript	1923
SECOND STRING QUARTET		20 "	Manuscript	1926
THIRD STRING QUARTET		20 "	Manuscript	1929
SONATA DA CAMERA		8 "	Manuscript	1930
flute, viola				
QUINTET		10 "	Manuscript	1932
for winds				
FOURTH STRING QUARTET		18 "	Manuscript	1932
TRIO			Manuscript	1937
clannet, flute, bassoon				
VIOLIN SONATA		15 "	Manuscript	1936

MARK WESSEL

Born in Coldwater, Michigan, in 1894, he studied with Schoenberg, and received a music degree from Northwestern University. He has also been awarded a master's degree as well as a Guggenheim Fellowship and a Pulitzer Scholarship. He has taught theory and piano at Northwestern University and is now Professor of Piano and Composition at the University of Colorado. His interests are chamber and orchestral music, and he also makes appearances as pianist.

His works, including "Symphony Concertante" and "Concertino," have been given in Chicago, New York City, Rochester, Budapest, Vienna, and other cities, and have been broadcast by the National Broadcasting Company and other radio stations.

COMPOSITIONS

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
SYMPHONY		25 minutes	Manuscript	1932
SYMPHONY CONCERTANTE		26 "	Manuscript	1929
horn, piano				
HOLIDAY		6 "	Manuscript	1933
SONG AND DANCE		10 "	Manuscript	1933
CHAMBER ORCHESTRA				
CONCERTINO		14 minutes	Manuscript	1928
flute, 16 or 20 instruments				
BALLADE		10 "	Manuscript	1932
violin, oboe, string orchestra				
BALLADE FOR VIOLIN AND STRINGS		10 "	Manuscript	1935
CHAMBER MUSIC				
SEXTETTE		19 minutes	Manuscript	1928
flute, oboe, horn, bassoon, clarinet, piano				
TRIO		18 "	Manuscript	1931
violin, cello, piano				
SONATA		15 "	Manuscript	1930
violin, piano				
PRELUDE AND FUGUE		6 "	Manuscript	1931
string quartet				
STRING QUARTET		18 "	Manuscript	1931
BALLADE		11 "	Manuscript	1936
violin, piano				
QUINTET		12 "	Manuscript	1937
piano, strings				
SONATINE		8 "	Eastman School Publication	1935
piano				
STAGE WORKS AND FILM MUSIC				
THE KING OF BABYLON		1 hour	Manuscript	
large orchestra, chorus, mimers				

HERMANN HANS WETZLER

Born in Frankfort, Germany, in 1870, of American parents, he spent his childhood in the United States. In 1882 he returned to Germany to study at the Frankfort Conservatory under Schumann, Humperdinck, Heermann, and Scholz

In 1892 he returned to New York City and was the organist of Trinity Church from 1897 to 1901. He organized the Wetzler Symphony Orchestra, which later gave the première of Strauss' "Symphonia Domestica." In 1905 Wetzler returned to Germany, where he devoted his efforts to conducting opera and concert programs. In 1905 he directed opera in Hamburg, later he held positions as a conductor in Elberfeld, Riga, Halle, Lubeck, and Cologne. He has been guest conductor of symphonic orchestras in many cities of Europe. For several years he has lived in Switzerland, although he is an American citizen.

"As You Like It"—overture, "Symphonic Phantasy," "Visions," "Assisi," and "Symphonic Dance in Basque Style" have had performances in the United States, in Europe, in England, and South America. Broadcasts from Germany and Switzerland have been given of his works

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
OVERTURE TO "AS YOU LIKE IT," OPUS 7	17 minutes	Simrock-Rahter, Leipzig	1917
SUITE FROM "AS YOU LIKE IT," OPUS 7	20 "	Simrock-Rahter, Leipzig	1917
SYMPHONIC FANTASY, OPUS 10	16 "	Simrock-Rahter, Leipzig	1922
VISIONS—SIX SYMPHONIC MOVEMENTS, OPUS 12	35 "	Max Brockhaus	1923
ASSISI—legend for orchestra, OPUS 13	18 "	C F Peters	1924
SYMPHONIC DANCE IN BASQUE STYLE, OPUS 14	17 "	Max Brockhaus	1927
SYMPHONIE CONCERTANTE, OPUS 15 violin, orchestra	22 "	Manuscript	1932
CHORAL WORKS			
MAGNIFICAT, OPUS 16 solo soprano, boys' or women's voices, solo violin, organ	20 minutes	Manuscript for sale and for hire	1936
CHAMBER MUSIC			
STRING QUARTET IN C MINOR, OPUS 18		Manuscript	1937
STAGE WORKS AND FILM MUSIC			
COMPLETE MUSIC TO "AS YOU LIKE IT," OPUS 7		Simrock-Rahter, Leipzig	1917
THE BASQUE VENUS—OPERA IN 5 PICTURES, OPUS 14	2½ hours	Max Brockhaus	1929

PAUL WHITE

Born in Bangor, Maine, in 1895, he began his early studies in his native city. In 1918 he graduated from the New England Conservatory in Boston, with highest honors in solo violin, quartet playing, and theory, and was a pupil of Winternitz, Chadwick, Mason, and Elson. For three years he studied violin with Ysaye, and conducting and composing with Goossens.

He joined the Cincinnati Symphony Orchestra for three years as first violinist and has been concertmaster at the New England Conservatory of Music, and conductor at the Eastman Theatre. He has also been guest conductor with the Boston and Cincinnati Symphony, New York Philharmonic Stadium, and Rochester Philharmonic orchestras, an associate conductor of the Rochester Civic Concert and the Eastman School Symphony orchestras. He is also active as a member of the faculty of the Eastman School of Music.

There have been many performances of his work and programs on the air. "Mosquito Dance" from "Five Miniatures" has been recorded by R.C.A. Victor.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
LYRIC OVERTURE	8 minutes	Manuscript	1919
POEM FOR VIOLIN	8 "	Cranz, Germany	1922
FEUILLES SYMPHONIQUES	12 "	Manuscript for hire	1920
OVERTURE TO YOUTH	7 "	Manuscript for hire	1924
PAGAN FESTIVAL—overture	5 "	Manuscript for hire	1927
VOYAGE OF THE MAYFLOWER	12 "	C. C. Birchard & Co	1928
FIVE MINIATURES	6 "	Elkan-Vogel Co	1933
SYMPHONY NO. 1 IN E MINOR	18 "	Manuscript for hire	1932
CHAMBER ORCHESTRA			
OLD FASHIONED SUITE strings	8 minutes	Manuscript	1921
SINFONETTA FOR STRINGS	17 "	Elkan-Vogel Co	1936
FANTASTIC DANCE woodwinds	5 "	Manuscript	1922
LITTLE ROMANCE AND TUNE AND VARIATIONS small orchestra	10 "	Manuscript	1923
CHORAL WORKS			
VOYAGE OF THE MAYFLOWER mixed voices, orchestra	12 minutes	C. C. Birchard & Co.	1928
CHAMBER MUSIC			
SONATA FOR VIOLIN AND PIANO	25 minutes	Elkan-Vogel Co	1926
STRING QUARTET	17 "	Elkan-Vogel Co	1925

EMERSON WHITHORNE

Born in Cleveland, Ohio, in 1884, he is of Dutch, English, Scotch, and French descent. The home of his grandmother was a favorite meeting place of three Dutch granduncles who played the violin, viola, double bass, with the addition of a local fiddler. As a boy he developed an interest in string-quartet music. His teacher, James H. Rogers in Cleveland, influenced him to follow a musical career and, although his father had opposed it, at fifteen he commenced professional work as pianist by making a summer Chautauqua tour. After a second season at Chautauqua he went abroad and in Vienna continued his piano studies with Leschetizky and studied harmony and counterpoint with Fuchs. He then spent some years in London where he composed, taught piano and theory, and wrote musical criticism for the *Pall Mall Gazette*.

His music for the play "Typhoon" and the "English Dances" written for the famous Shakespeare Ball in London brought him his first renown as a composer and the "English Dances" were later played by military bands throughout Germany. In 1915, when he returned to America, he became executive editor of the Art Publications' Society of St. Louis and remained there until 1920. For the following two years (1921-23) he acted as vice-president of the Composers' Music Corporation which published a great many of the works of the younger composers who were just beginning to be performed.

His suite for piano "New York Days and Nights" was chosen to represent America at the International Festival of Contemporary Music in Salzburg in 1923. This work, later scored for full orchestra, had its première in New York in 1927. It has been played in movie houses and also by jazz bands "Saturday's Child" set to the poems of Countée Cullen, the Negro poet (written at the request of the League of Composers and performed by this organization), as well as "The Grim Troubadour," with poetry by the same author, were efforts to express the intense rhythmic feeling of the Negro. He has had performances of most of his orchestral scores by the major orchestras, such as the Cincinnati, Cleveland, New York Philharmonic, Los Angeles, Boston, Philadelphia, Chicago, and Hollywood Bowl. His music for the ballet "Sooner and Later" and the incidental music to Eugene O'Neill's "Marco Millions" has been performed in New York and his chamber music has been played on the tours of many ensembles. He is a contributor to various magazines on musical subjects.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
THE RAIN	4 minutes	Manuscript for hire G. Schirmer, Inc	1912
LA NUIT	5 "	Manuscript for hire G. Schirmer, Inc	1917
ADVENTURES OF A SAMURAI—suite	20 "	Manuscript	1919
THE AEROPLANE	4 "	Manuscript for hire Carl Fischer, Inc.	1920

EMERSON WHITHORNE (Continued)

ORCHESTRAL WORKS		DURATION	PUBLISHER	DATE
NEW YORK DAYS AND NIGHTS—suite	20 minutes		Carl Fischer, Inc.	1923
POEM piano, orchestra	20	"	Carl Fischer, Inc.	1926
FATA MORGANA—symphonic poem	25	"	Cos Cob Press	1927
FIRST SYMPHONY	28	"	Associated Music Publishers for hire	1929
THE DREAM PEDLAR	16	"	Cos Cob Press for hire	1930
FANDANGO	8	"	Associated Music Publishers for hire	1931
VIOLIN CONCERTO	32	"	Associated Music Publishers for hire	1931
MOON TRAIL	16	"	Associated Music Publishers	1933
SECOND SYMPHONY	32	"	Associated Music Publishers	1935
CHAMBER ORCHESTRA				
SATURDAY'S CHILD tenor, soprano, 12 instruments, percussion	20 minutes		C C Birchard & Co	1926
THE GRIM TROUBADOUR string quartet, bantone	10	"	Carl Fischer, Inc.	1927
CHAMBER MUSIC				
GREEK IMPRESSIONS string quartet	16 minutes		M Sénart, Paris	1917
PIANO QUINTET piano, string quartet	28	"	Carl Fischer, Inc.	1928
QUARTET, OPUS 51 string quartet	18	"	Cos Cob Press	1930
VIOLIN SONATA	17	"	Manuscript	1932
EL CAMINO REAL—piano suite			Carl Fischer, Inc.	1937
STAGE WORKS AND FILM MUSIC				
SOONER AND LATER—ballet in 6 scenes chamber orchestra, chorus	2 hours		M Sénart, Paris 2 piano score for hire	1925

ROBERT S. WHITNEY

Born in Newcastle, England, in 1904, of American parentage, he first studied piano in Chicago with Oberndorfer and Reuter, and theory with Anderson and Sowerby. He studied conducting under Delamarter and Stock of the Chicago Civic Orchestra

From 1924 to 1931 he directed the Whitney Trio Chamber Music broadcasts over WMAQ. For the past two years the Whitney Chamber Music Ensemble over the NBC Red and Blue networks have been under his direction. At present he is district supervisor in Chicago of the Federal Music Project

His "Concerto Grosso" and the "Symphony in E minor" have been heard with the orchestras in Chicago, San Francisco, and other cities. The "Concerto Grosso" was broadcast by WGN and the "Divertimento" was heard in the NBC Music Guild series over the Red Network

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
CONCERTO GROSSO	14 minutes	Manuscript	1933
SYMPHONY IN E MINOR	27 "	Manuscript	1935
SUITE FOR ORCHESTRA		Manuscript	1937
CHAMBER MUSIC			
FANTASY	12 minutes	Manuscript	1932
<i>string quartet, piano</i>			
DIVERTIMENTO	14 "	Manuscript	1931
<i>violin, viola, cello</i>			
SOSPITI DI ROMA	16 "	Manuscript	1936
<i>soprano, string quartet, piano</i>			
STRING QUARTET		Manuscript	1937

ALLAN ARTHUR WILLMAN

Born in Hinckley, Illinois, in 1909, at sixteen he was awarded a scholarship at the Knox College Conservatory of Music at Galesburg, Illinois. In 1928 he received a Bachelor of Music degree. He then entered Chicago Musical College and in 1930 was granted the degree of Master of Music. He has studied composition under Noelte and Otterstrom and was a pupil of Boulanger in Paris. His composition "Solitude" received the Paderewski Award in 1935.

He has been active as pianist, accompanist, and arranger of music, and has taught at the Chicago School of Music. At present he is associated with the music division of the University of Wyoming. His works "Solitude" and "A Ballade of the Night" have been heard in Boston and in Rochester.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SOLITUDE—symphonic poem	10 minutes	Manuscript	1933
SYMPHONIC OVERTURE	12 "	Manuscript	1935

ALLAN ARTHUR WILLMAN (Continued)

CHAMBER MUSIC	DURATION	PUBLISHER	DATE
A BALLADE OF THE NIGHT string quartet, medium voice	9 minutes	Manuscript	1936
SONATA—piano	15 "	Manuscript	1930
SUITE FOR VIOLIN AND PIANO		Manuscript	1937

FREDERICK WOLTMANN

Born in Flushing, New York, in 1908, he studied music for five years. He sang in the boys' chorus of the Metropolitan Opera Company during the season of 1922-23. His early interest in chemistry led him to study at the Brooklyn Polytechnic for two years. At Columbia University he studied architecture, free-hand drawing, water-color painting, and stage design, but the study of music continued to interest him above all other subjects. He received a scholarship in composition and in 1933 graduated from the Eastman School of Music, where he had studied theory and composition with Rogers and Hanson. He was awarded a fellowship at the MacDowell Colony in 1936 and won the Juilliard Fellowship to the American Academy in Rome in March, 1937. Performances of his works have been given in Rochester and in New York City, Philadelphia, and Richmond. "Songs for Autumn" and other orchestral works were broadcast by the National Broadcasting Company.

COMPOSITIONS

ORCHESTRAL WORKS	DURATION	PUBLISHER	DATE
SONGS FOR AUTUMN—SYMPHONY baritone, soprano, orchestra	25 minutes	Manuscript	1937
POEM FOR FLUTE AND ORCHESTRA	6 "	Manuscript	1935
RHAPSODY FOR HORN AND ORCHESTRA	8 "	Manuscript	1935
SONG OF THE FOREST DWELLER baritone solo	3 "	Manuscript	1932
DANCE OF THE TORCH BEARERS	5 "	Manuscript	1932
LEGEND cello, orchestra	7 "	Manuscript	1936
CONCERTO FOR PIANO AND ORCHESTRA		Manuscript	1937
THE POOL OF PEGASUS—tone poem		Manuscript	1937
CHAMBER ORCHESTRA			
SONGS FROM A CHINESE LUTE 3 songs, medium voice, 33 instruments	7 minutes	Manuscript	1936
POEM FOR HORN AND STRINGS	5 "	Manuscript	1936
CHAMBER MUSIC			
SCHERZO FOR EIGHT WIND INSTRUMENTS	5 minutes	Manuscript	1937
POEM FOR EIGHT INSTRUMENTS	4 "	Manuscript	1933

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KEY, PIERRE *Music Year Book* (1935)

Modern Music Published by The League of Composers (1923-1937)

PRATT, WALDO SELDEN *The New Encyclopedia of Music and Musicians* (1924)

A SUPPLEMENTARY LIST OF COMPOSERS

NAME	DATE AND PLACE OF BIRTH
ADOMIAN, LAN	1905, Moghilev-Podolsk, Russia
ALESSANDRO, VICTOR	
ALTER, MARTHA	1904, New Bloomfield, Pa
ANDREWS, JANE VAN ETEN	Chicago, Ill
ARNOLD, MAURICE	1865, St Louis, Mo
BACON, GLENN	1906, Knoxville, Tenn
BAILEY, PARKER	1902, Kansas City, Mo
BALENDONCK, ARMAND	1894, Liege, Belgium
BALLANTINE, EDWARD	1879, Oberlin, Ohio
BALOGH, ERNO	1897, Budapest, Hungary
BARLOW, WAYNE	1912, Elyria, Ohio
BARNES, EDWARD SHIPPEN	1887, New Jersey
BARNETT, ALICE	1888, Lewiston, Ill
BARNETT, DAVID	1907, New York, N Y
BARTHOLOMEW, MARSHALL	1885, Belleville, Ill
BARTLETT, PHILLIPS PAYSON	1906, Winchester, Mass
BAUM, RUSSELL	1912, Buffalo, N Y
BEAL, NEWTON	
BEHREND, JEANNE	1911, Philadelphia, Pa
BERGH, ARTHUR	1882, St Paul, Minn
BESTE, LAWRENCE	1909, Monmouth, Ill
BESTOR, DOROTHY NOLTE	Greenwich, Conn
BEYER, JOHANNA M	1888, Leipzig, Germany
BOVE, HENRY	19— Philadelphia, Pa
BOYD, JEANNE	1890, Mt Carol, Ill
BRANT, CYR DE	
BRAUN, EDITH EVANS	1887, Marysville, Ohio
BROCKWAY, HOWARD	1870, Brooklyn, N Y.
BROOKS, ERNEST	1903, Springfield, Mo
BROWN, EDDY	1895, Chicago, Ill
BROWN, GERTRUDE M.	1907, Briarcliff Manor, N Y
BROWN, HAROLD	
BROWNING, MORTIMER	1891, Baltimore, Md
BUKETOFF, IGOR CONSTANTIN	1915, Hartford, Conn
BURLEIGH, H T	1866, Erie, Pa
BUSCH, CARL	1862, Bjerrre, Denmark
BUUCK, PAUL	1911, New Palestine, Ind
CARNEVALE, LUIGI	1909, Philadelphia, Pa
CESANA, OTTO	1899, Brescia, Italy
CHALOFF, HERMAN	1913, New York, N Y
CHARLES, ERNEST	1895, Minneapolis, Minn
CHELIMSKY, SAMUEL E	1914, Brooklyn, N Y.

NAME

CLAPP, PHILLIP G
CLARKE, HENRY LELAND
CLIFTON, CHALMERS
CLINE, J DE FOREST
CLOKEY, JOSEPH W
COLLINS, EDWARD
COMFORT, ANNABELLE
COOLEY, CARLETON
COUPER, MILDRED
COWLES, CECIL
CRANDALL, GEORGE
CRANE, ALICE
CREWS, LUCILE

DANIELS, NEIL MORET
DEIS, CARL
DELANEY, EDWARD
DE LUCA, EDMOND
DICKINSON, CLARENCE
DILLER, ANGELA
DILLON, FANNIE CHARLES
DINSMORE, WILLIAM
DOELLNER, ROBERT
DYER, GEORGE, JR

EPHROS, GERSHON
ETLER, ALVIN

FELLMAN, HAZEL
FERGUSON, DONALD
FEIGIN, IRVING
FINE, VIVIAN
FIORILLO, DANTE
FISCHER, IRWIN
FISHER, WILLIAM ARMS
FOSTER, FAY
FOSTER, GEORGE
FREER, ELEANOR EVEREST

GAINES, SAMUEL RICHARDS
GANZ, RUDOLPH
GAUL, HARVEY B
GEBHARD, HEINRICH
GERSTLÉ, HENRY S
GIDEON, HENRY
GILLETTE, JAMES R
GODOWSKY, LEOPOLD
GOLDMAN, MAURICE
GOLDSWORTHY, WILLIAM A
GRANT, WILLIAM PARKS
GRASSE, EDWIN
GRIMM, C HUGO
GRISSELLE, THOMAS
GROFÉ, FERDE
GRUEN, RUDOLPH
GRUNN, HOMER
GUNDER, JOHN
GUSIKOFF, MICHEL

DATE AND PLACE OF BIRTH

1888, Boston, Mass.

1889, Jackson, Miss

1890, New Albany, Ind
Joliet, Ill

Milford, N J
1887, Buenos Aires, Argentina
1905, San Francisco, Calif
1898, Utica, N Y
1880, Cleveland, Ohio
1888, Pueblo, Colo

1907, Detroit, Mich
1883, New York, N Y
1903, Baltimore, Md
1909, Philadelphia, Pa
1873, Lafayette, Ind
1877, Brooklyn, N Y
1881, Denver, Colo
18— New York, N Y
1899, Manchester, Conn
New York, N Y

1890, Serotzk, Russian-Poland
1913, Battle Creek, Ia

Chicago, Ill

1918, Florida
1913, Chicago, Ill
1905, New York, N Y
1903, Iowa City, Ia
1861, San Francisco, Calif
Leavenworth, Kan
1907, Plymouth, N H
Philadelphia, Pa

1869, Michigan
1877, Zunch, Switzerland
1881, New York, N Y
1878, Germany
1889, New York, N Y
1877, Boston, Mass
1886, Roseboone, N Y
1870, Vilna, Poland
1910, Philadelphia, Pa
1878, Cornwall, England
1910, Lakewood, Ohio
1884, New York, N Y
1890, Ohio
Upper Sandusky, Ohio
1892, New York, N Y.
1900, St Louis, Mo
1880, West Salem, Wis
1894, Philadelphia, Pa

NAME

HARRIS, VICTOR
 HARWELL, SAMUEL
 HAWLEY, OSCAR HATCH
 HEILMAN, WILLIAM CLIFFORD
 HEILNER, IRWIN
 HELD, PAUL
 HENDERSON, ARTHUR WILLIAM
 HENNOT, HANS LEVY
 HEYMAN, KATHERINE RUTH
 HIER, ETHEL GLENN
 HOFMANN, JOSEF
 HOMER, SIDNEY
 HOSMER, ELMER SAMUEL
 HOUSMAN, ROSALIE
 HOWARD, JOHN TASKER
 HOWE, WALTER
 HUGHES, RUPERT
 HUGO, JOHN ADAM
 HUHN, BRUNO
 HULL, ALEXANDER
 HUTCHESON, ERNEST

IDE, CHESTER EDWARD
 ISAACS, LEWIS

JOHNS, LOUIS EDGAR
 JOHNSON, J ROSAMOND
 JOHNSTONE, ARTHUR EDWARD

KAPLAN, SOL
 KAUN, BERNARD
 KYLLER, HOMER
 KELLER, WALTER
 KENNAN, KENT
 KERNOCHAN, MARSHALL
 KERR, HARRISON
 KESSLER, JOHN J
 KILHAM, ROGER
 KINGSFORD, CHARLES
 KINNEY, GORDON
 KIRBY, PAUL
 KOLAR, VICTOR
 KOUNTZ, RICHARD
 KROEGER, ALFRED C
 KROLL, WILLIAM

LA FORGE, FRANK
 LANDAU, IRVING
 LANE, EASTWOOD
 LANG, MARGARET RUTHVEN
 LEGINSKA, ETHEL
 LEICH, ROLAND
 LEIDZÉN, ERIK W G
 LEIGHTER, HENRY CLOUGH
 LEONARDI, LEONID
 LEONE, FRANCESCO DE
 LESTER, WILLIAM

DATE AND PLACE OF BIRTH

1869, New York, N Y.
 1900, Salt Lake City, Utah

1877, Williamsport, Pa.
 1908, New York, N Y
 1886, Warsaw, Poland
 1908, Caledonia, N Y
 1903, Germany
 Sacramento, Calif
 1889, Cincinnati, Ohio
 1876, Crakow, Poland
 1864, Boston, Mass
 1862, Massachusetts
 1889, San Francisco, Calif
 1890, Brooklyn, N Y
 Boston, Mass
 1872, Missouri
 1873, Connecticut
 1871, England
 1887, Columbia, Ohio
 1871, Melbourne, Australia

1878, Springfield, Ill
 18—, New York, N Y

1886, Pittsburgh, Pa
 1873, Jacksonville, Fla
 1860, London, England

1919, Philadelphia, Pa
 19—, Milwaukee, Wis
 1915, Oxnard, Calif
 1873, Chicago, Ill
 19—, Kalamazoo, Mich
 1880, New York, N Y
 1897, Cleveland, Ohio
 1904, St Louis, Mo
 1910, Boxford, Mass
 1907, New York, N Y

1900, South Africa
 1888, Budapest, Hungary
 1896, Pittsburgh, Pa
 1890, Hamburg, Germany
 1901, New York, N Y.

1879, Rockford, Ill
 1911, New York, N Y
 1884, Brewerton, N Y.
 1867, Boston, Mass
 1883, Hull, England

1894, Stockholm, Sweden
 1874, Washington, D C
 1901, Moscow, Russia
 1887, Ravenna, Ohio
 1889, England

NAME	DATE AND PLACE OF BIRTH
LEVENSON, BORIS	1884, Russia
LEWIS, LEO RICH	1865, South Woodstock, Vt
LIEBERSON, SAMUEL A	1884, Odessa, Russia
LIEURANCE, THURLOW	1878, Oskaloosa, Ia
LLOYD, ARTHUR CLELAND	1908, Vancouver, Canada
LLOYD, NORMAN	1919, Pottsville, Pa
LOOMIS, CLARENCE	1889, Sioux Falls, S D
LORA, ANTONIO	1899, Novale, Italy
LUBIN, ERNEST	1916, New York, N Y
MACKOWN, MARJORIE TRUELOVE	1896, London, England
MADURO, CHARLES	1883, Dutch West Indies
MAITLAND, S MARGUERITE	1909, Philadelphia, Pa
MALOTTE, ALBERT H	
MAMORSKY, MORRIS	1910, Ansonia, Conn
MANNEY, CHARLES FONTEYN	1872, Brooklyn, N Y.
MAYNARD, GEORGE	
McHose, IRVING	
McKINLEY, CARL	1895, Yarmouth, Me
MIESSNER, OTTO	1880, Indiana
MILLS, CHARLES	
MONTANI, NICOLA	1880, Utica, N Y
MOORE, MARY CARR	Memphis, Tenn
MOURANT, WALTER	
MOWREY, DENT	1889, New York, N Y
MUELLER, OTTO	1870, Germany
MURPHY, HOWARD A	1896, Pittsburgh, Pa
MYERS, RICHARD	
NANCARROW, CONLON	1912, Texarkana, Ark
NELSON, ROBERT	
NEUBECK, W HENRY	
NEVIN, ARTHUR M	1871, Edgeworth, Pa
NORDEN, N LINDSAY	1887, Philadelphia, Pa
NORTH, ALEXANDER	1910, Chester, Pa
NOVICK, NATHAN	1902, New York, N Y
O'GORMAN, EDWARD	
OLDBERG, ARNE	1874, Youngstown, Ohio
OTTERSTROM, THORWALD	1868, Copenhagen, Denmark
PARKER, MURIEL	1908, Boston, Mass
PATTISON, LEE	1890, Grand Rapids, Wis
PENDLETON, EDMUND	
PIERCE, EDWIN HALL	1868, Auburn, N Y
PITTAWAY, RUDOLPH ALEXANDER	1904, London, England
RALSTON, FRANCES MARION	1875, St Louis, Mo
RANDEGGER, G ALDO	1874, Naples, Italy
RAPOFORT, EDA	1900, Dwinsk, Russia
RASBACH, OSCAR	
REICHMANN, SAMUEL	1903, New York, N Y
REPPER, CHARLES	1889, Boston, Mass
RICH, FRED	1898, New York, N Y.
RISHER, ANNA PRISCILLA	1875, Pennsylvania
ROBBINS, REGINALD C.	1871, Boston, Mass
ROBERTSON, LEROY	

NAME

ROBINSON, EARL
 ROGERS, JAMES HOTCHKISS
 RUDIN, HERMAN
 RUDHYAR, DANE
 RUSSELL, ALEXANDER
 RYBKA, FRANK

SANTORD, GRACE KRICK
 SAPERTON, DAVID
 SCHENCK, ELLIOTT
 SCHLEIU, IRVING
 SEARCH, FREDERICK PRESTON
 SEVERN, EDMUND
 SHARP, EARL C
 SHELLEY, HARRY ROWE
 SHURE, R DEANE
 SIEMONN, GEORGE
 SILBERTA, RHEA
 SILVER, MARK
 SIMMONS, HOMER
 SMALLENS, RUTH WHITE
 SNYDERMAN, TOBIE
 SODERLUND, GUSTAVE FREDERICK
 SODERO, CESARE
 SPALDING, ALBERT
 SPEAKS, OLEY
 SPIALEK, HANS
 SPROSS, CHARLES GILBERT
 STOCK, FREDERICK A
 STRICKLAND, LILLY
 SWIFT, KAY

TERRY, FRANCES
 THATCHER, HOWARD
 THOMPSON, VAN DENMAN
 TUCKER, GREGORY

VARDELL, CHARLES
 VENTH, CARL
 VOLPE, ARNOLD
 VRIONIDES, CHRISTOS
 VYNER, LOUIS

WARD, FRANK EDWIN
 WARFORD, CLAUDE
 WARNER, PHILIP
 WARKE, F M
 WARREN, ELINOR REMICK
 WATTS, WINTTER
 WEINBERG, JACOB
 WERNER, JULIUS
 WHITMER, T CARL
 WILLIAMS, DAVID MCK
 WITTELL, CHESTER
 WOLFE, JACQUES
 WOODWARD, HENRY LYNDE, JR.

DATE AND PLACE OF BIRTH

1910, Washington
 1857, Fair Haven, Conn
 1906, Rochester, N Y
 1895, France
 1881, Franklin, Tenn
 1895, Brno, Czechoslovakia

1904, Indianapolis, Ind
 1889, Pittsburgh, Pa
 1868, Pans, France
 1899, Pueblo, Colo
 1862, Nottingham, England

1858, New Haven, Conn
 1885, Chillisquaqua, Pa

Pocahontas, Va

Evansville, Ind
 1896, Menden, Conn
 18—, Philadelphia, Pa
 1881, Gothenburg, Sweden
 1886, Italy
 1888, Chicago, Ill
 1876, Canal Winchester, Ohio
 1894, Vienna, Austria
 1874, Poughkeepsie, N Y
 1872, Juhlch, Germany
 1890, Anderson, S C
 1899, New York, N Y

Windsor, Conn
 1878, Baltimore, Md
 1909, New Philadelphia, Pa

1893, Salisbury, N C
 1860, Cologne, Germany
 1869, Russia

1900, Pennsylvania
 1877, New Jersey
 1901, Chicago, Ill
 Alameda, Calif

1886, Cincinnati, Ohio
 1879, Odessa, Russia
 1909, Brooklyn, N Y
 1873, Altoona, Pa
 1888, Colorado
 1893, Columbia, Pa
 1908, Cincinnati

NAME

YON, PIETRO
YOST, GAYLORD
YOUNG, VICTOR

ZIMBALIST, EFREM
ZUCCA, MANA

DATE AND PLACE OF BIRTH

1886, Italy
1888, Fayette, Ohio

1889, Russia
1891, New York, N. Y

